TARGETS

BEFORE I DIE (working title)

Screenplay
PETER BOGDANOVICH

Story
POLLY PLATT
PETER BOGDANOVICH

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STate 2-9663

(CREDITS flash on and off over a sequence of bizarre happenings in an old Victorian castle, presided over by a white-haired gentleman in a period smoking jacket; trail of blood along a shadowy corridor, smiling skeleton behind a creaking iron door, mist-shrouded graveyard, dank and cobwebbed crypt, bodies of the dead arising; bats shriek, chains rattle; finally, a terrible flood cracks the crumbling stone walls. CREDITS end. The crypt is engulfed by the raging waters, the elderly gentleman is drowned, so are his victims, and the castle is destroyed. The music rises to a crescendo as two words appear: THE END.)

1 INT. PROJECTION ROOM - WIDE ANGLE - DAY

Five people are silhouetted by the glare of the arc light; music from the film is ending o.s.

2 THE SAME - CLOSE ON ORLOK

House lights start to fade up, and the elderly man we have just seen drown is revealed. His name is BYRON ORLOK. He sits low in his seat, a gloomy expression on his face. Voice is heard o.s. and sounds of bodies shifting; music ends.

SMITH'S VOICE
~~No, no, I don't wanna go with him...~~

3 THE SAME - ON SMITH AND LOUGHLIN

MARSHALL SMITH and EDWARD LOUGHLIN are seated at the rear of the projection room, in front of a control panel. Smith is a small, sporty, youngish man; he is on the phone. Loughlin is a good deal older, with an ever-boyish face; he stands.

~~SMITH (cont.)~~
~~We can get two names for that money - besides, I got Byron Orlok -~~

LOUGHLIN
(broad grin)
Anyone for a swim?

4 THE SAME - ON ORLOK, JENNY AND SAM

JENNY is an attractive Eurasian girl of about twenty-six, seated next to Orlok; she has a portfolio in front of her filled with papers. She stands, looking back at

Cont.

4 Cont.

SAM MICHAELS, an intense young man in his late twenties, who sits a row behind her.

JENNY
(smiles)
You were late.

SAM
(stands, stretches)
~~I've seen it a few times.~~

JENNY
~~I liked it.~~

SAM
~~I didn't - but thanks.~~

SMITH'S VOICE (Cont.)
~~- Why the hell do I need him?~~ So he won an Oscar! Who the hell remembers it besides him!? (pause) No, Sam thinks Bobby Darin's wrong for it.

PROJECTIONIST'S VOICE
(on intercom)
Do you wanna -

5 ON SMITH AND LOUGHLIN (SAME AS 3)

Smith is still on the phone.

PROJECTIONIST'S VOICE (Cont.)
- see those dailies now, Mr. Smith?

SMITH
(to Loughlin)
In a second.
(back to phone)
O.K. hold off on that for now.

LOUGHLIN
(into intercom)
Better stand by, Ralph.

6 ON ~~ORLOK~~, SAM AND JENNY (SAME AS 4)

Jenny and Sam have moved closer together.

SAM
(to Orlok; archly)
~~Good afternoon, Mr. Orlok.~~

ORLOK
(turns slightly)
Sammy.

SMITH'S VOICE
I'll see you later ~~then~~ at La Scala - no, no, we'll go to the Daisy later - I wanna

6A Sam gives Jenny a questioning look about Orlok. She shrugs.

7 ON SMITH AND LOUGHLIN (SAME AS 3)

Loughlin is lighting cigarette.

SMITH (Cont.)
~~- see that new Antonini film -~~
~~yeah.~~
(hangs up; to Loughlin)
You smoke too much. Tell 'im to send that print right out.

LOUGHLIN
(into intercom)
Ralph - send that print right back to the exchange, will you.
(two clicks o.s.)

SMITH (Cont. to Orlok)
Did you see our ad in the trades, Byron?

3 ON ORLOK, JENNY AND SAM (SAME AS 4)

Orlok stands. The others look at him.

ORLOK
(going to water cooler)
No.

9-14 THE SCENE (Intercut as necessary.)

SMITH
~~(indicating to Loughlin to find the ad)~~
I got that picture opening in a hundred theatres tomorrow --
(Loughlin ~~hands him the trade papers~~)
It's gonna clear up --
(coming down with them)
~~Well, whad'ya think of Sam's new script? Huh? Is that something? I tell you, I don't care if we only break even on this one.~~
~~(hands Orlok the trades)~~

~~Orlok takes them without interest and pours himself another drink of water.~~

SAM
I do.

Cont.

17-4-T

9-14 Cont.

10 SMITH
No, no, I'm serious. This is gonna be an important film. All the others we've done for money - this one is for - (taps heart) - here.

10A SAM
(to Loughlin)
You writing this down, Ed?

10B LOUGHLIN
It's a good script, Sam. Don't you think so, Byron?

10C They all look to him. Short pause.

11 ORLOK
I'm not going to make any more films, Marshall.

11A SMITH
(as though he didn't hear)
What? You're what, Byron?

11B ORLOK
(tossing down cup)
I'm retiring.

11C SMITH
Since when.
(looks at Sam)
Is this a gag, Sam?

11D Sam looks from Orlok to Smith and then back at Orlok. Jenny is watching Orlok closely, and Loughlin has a
12 kind of fixed grin on his face.

12A SMITH
(good-natured)
Now, wait a second, wait a second - I've put up front money on this ~~next picture~~. Monday I sign the deal with A.I.P. - it's all based on the ~~understanding~~ I've got Byron Orlok.

12B ORLOK
I never signed anything to that effect.

Single: listens [illegible] exits.

Single

9-14 Cont. (2)

SMITH
(still friendly)
Byron, you never signed anything on the last three pictures - we shook hands - Now what is it? You didn't like this last picture? Well, I can understand that -

ORLOK
No, I think Sammy directed it very well -

SMITH
~~I think so too.~~ That's why, I ~~have~~ let him write this next one - haven't you read it? ~~He's come up with a very off-beat property~~ - a real change-of-pace for you -

(Orlok says nothing)
All right, everybody clear out - Lemme talk to Byron.

(Loughlin starts out immediately)

ORLOK
Marshall, no scenes.

SMITH
You owe me a minute - huh? Go on, Sam - let me fix this up.

SAM
(taking Jenny)
C'mon.

They exit together. Orlok sighs heavily and sits; Smith paces to the door, makes certain it's closed. He starts back down toward Orlok.

SMITH
(as he comes)
Byron, old buddy - what's goin' on? ~~This isn't like you. You got a headache or something?~~ C'mon, tell Marsh what's bothering you - you know me - I can fix anything -

15 INT. HALLWAY - DAY

CAMERA BACK in front of Sam and Jenny as they walk away from Loughlin in b.g. smoking nervously.

.4-T

Cont.

15 Cont.

SAM
What the hell was that all about!?

JENNY
I don't know.

SAM
He didn't like my script.

JENNY
Oh, stop being such a paranoid - it has nothing to do with -

SAM
Wha'd'ya mean - paranoid!? I send him my script yesterday and today he retires from pictures. What am I supposed to think?

JENNY
I'm sure he hasn't even read it. I'm just afraid it's much more serious.

SAM
~~You going back to London with him?~~ If he goes back to London, would you go with him?

JENNY
Well, I think I still have a job. ~~Do you want me to stay?~~ I don't know. Would you want me to?

SAM
That's up to you.

SAM
Why, what's he gonna need a secretary for after he's finishing?

SMITH'S VOICE
(loudly)
Don't feed me that! I've kept you afloat the last three years!

SAM
(gestures)
He can fix anything.

16 INT. PROJECTION ROOM - CLOSE ON SMITH - DAY

SMITH
You think you're bankable with any of the majors! You think they'd know how -

17 THE SAME - ON ORLOK

He is almost to the door.

SMITH'S VOICE
- to put together a package for you! If it wasn't for -

18 INT. HALLWAY - DAY

Sam and Jenny are reacting to the o.s. argument. CAMERA MOVES AROUND to hold Ed Loughlin at far end of hall near door.

SMITH'S VOICE (Cont.)
- me, the only place you'd be playing is the Wax Museum!

Door opens and Orlok walks swiftly away down hall. Jenny starts after him, looks back at Sam.

JENNY
Call me.

SMITH'S VOICE
-- you ungrateful old has-been! (crash of glass breaking)

Jenny runs away after Orlok; Sam is already moving slowly toward the projection room door.

LOUGHLIN
(quietly)
There goes another ashtray...

SMITH'S VOICE
Sam Michaels!

LOUGHLIN
(crushing cigarette; a smile)
Your turn.

Sam comes to projection room door.

19 INT. PROJECTION ROOM - DAY

Smith is seated back in front of control panel, leaning back stiffly. Sam stands in doorway.

SAM
You want me to fix up the mess you just made?

SMITH
(into intercom)
Okay - run those dailies now.

19 Cont.

The lights start to dim.

19B SMITH
Get him back, boy director, talk to him, the way you're supposed to be so good - because your next picture just walked out the door.
(the arc light in booth goes on)

19C SAM
That's why I will.
(exits)

19D CAMERA MOVES INTO A CLOSE SHOT OF SMITH, watching the o.s. dailies furiously.

20 EXT. A HOLLYWOOD STREET - DAY

Sam is just running from the screening room building.

SAM
(as he comes)
Byron!

20A ~~He comes up to~~ Orlok and Jenny, ~~who~~ are getting into a limousine that is parked here; a chauffeur named HENRY is holding the door open and Jenny has one foot in. As ~~Sam comes up,~~ Orlok turns and Jenny comes back out of the car.

20B SAM (coming up)
(grinning; hands in pockets)
You didn't say goodbye.

ORLOK
(sharply)
Stop it, Sammy -- don't be his errand boy. It nauseates me.

Jenny looks at him, sharply.

SAM
I didn't come out here because of him,

Cont.

20½ Cont.

ORLOK
No, you came out to save your next little opus.

SAM
That's right - because without you, there's no picture.

ORLOK
Oh, you can get someone else to walk through the special effects -

SAM
It's not that kind of picture. And there is nobody else for it. The part is you.

ORLOK
Sam, you're a sweet boy -

SAM
I'm not trying to be -

Cont.

20 Cont. 2

ORLOK
But you can't feel what it's like to be me - I'm an antique - I'm out of date -

SAM
All right, what'll you do -- plant roses? Artists don't retire - six months and you'll blow your brains out.

ORLOK
Sammy, look around you - I'm an anachronism -

SAM
What does that mean?

ORLOK
The world belongs to the young -- and they can have it.

21 ON ORLOK - THROUGH TELESCOPIC SIGHT

The cross hairs of the sight center on Orlok's head. It is out of focus. Now it becomes sharp.

22 INT. GUN SHOP - CLOSE ON BOBBY THOMPSON'S EYE - DAY

A young man is looking through the telescopic sight of a rifle. His name is BOBBY THOMPSON.

23 ON THE TRIGGER

Bobby's finger eases back the trigger.

24 ON BOBBY - MED. CLOSE SHOT

There is a click. He slowly lowers gun, turning as he does. He is twenty-four years old, tall, thin, good-looking in an all-American way.

BOBBY
I'll take it. I've always wanted this gun - it's a beauty.

CAMERA BACK to reveal a pleasant, middle-aged SALESMAN is standing behind the counter of a modest-sized gun shop. He is looking off through the show window.

7-4-7

Cont.

Cont.

SALESMAN
(absently; looks back)
It sure is. Hey, did you see - that's Byron Orlok over there.

Bobby looks off.

25 THE STREET (PAST WINDOW) - BOBBY'S POV

Orlok is just getting into the limousine; Henry slams door and starts around to driver's seat. Sam leans in to car window.

BOBBY'S VOICE
Oh, yeah.

SALESMAN'S VOICE
Yeah, that's him. You see a lotta the movie stars on the Strip.

26 ON BOBBY AND SALESMAN (SAME AS 24)

Bobby looks back as Salesman starts to write up the bill.

BOBBY
I thought he looked familiar.

SALESMAN
Okay, now then - do you want the case --
(indicating leather rifle case)
-- too?

BOBBY
Oh, yeah.
(grin)
Might as well.

He is adjusting the gauge on the rifle, inspecting it. He moves to the counter and lays it down.

SALESMAN
Why not - it's only money.

BOBBY
(reaching into pocket)
Will you take a check?

Cont.

26 Cont.

SALESMAN
(appraising him)
Yeah, you've been in before, haven't you?

BOBBY
(with his wallet and checkbook)
Sure. So's my Dad. A lotta times.

SALESMAN
(smiles)
'Sides, you have an honest face.

Bobby grins and starts to write out the check.

SALESMAN
You want me to toss in some ammunition?

BOBBY
Yeah, and a couple extra clips if you could.

27 ON CHECKBOOK

We see Bobby's name on the checkbook; it is a joint account: ROBERT H. THOMPSON JR. and
ILENE S. THOMPSON
and a Reseda, California, address.

He has written the date.

SALESMAN'S VOICE
Okay. I can stamp that for you.

BOBBY'S VOICE
'S all right.

He makes out the check to the Brass Rail.

28 ON BOBBY AND SALESMAN (SAME AS 24)

Bobby looks up at the salesman.

BOBBY
How much -- all together?

The Salesman has finished adding it up and is starting to pack the rifle into case; looks at bill.

27---T Cont.

28 Cont.

SALESMAN
Comes to two hundred and thirty-five, eighty-two.

29 ON CHECKBOOK

Bobby writes in figures. Signs his name. He uses an ink pen and the result is small, blotchy, cramped writing.

30 ON BOBBY AND SALESMAN (SAME AS 24)

Bobby rips out the check and hands it to the salesman, along with his driver's license. The man looks at it and the check, and writes the license number on back of check. While he is doing this, Bobby looks over the display in front of him.

SALESMAN
(handing back the license)
Okay.
(goes to register, rings up the purchase)
I put a sighting target in there for you - you probably need it.

Bobby picks up the case.

BOBBY
Thanks a lot.

Salesman smiles, comes back and gives Bobby his receipt.

SALESMAN
Here -- don't forget your receipt.

BOBBY
Oh, thanks.

Bobby takes out his wallet and carefully puts the folded receipt into it. Picks up case again and starts toward door, smiling back.

31 EXT. GUN SHOP WINDOW - DAY

SHOOTING PAST WEAPONS, we see Bobby and salesman exchange goodbyes. Both are smiling. PAN Bobby to door; he comes out, closes door, and starts toward us. PAN HIM around as he goes by, carrying the long leather case. We hold on the building Orlov, Sam and Jenny stood before - they are not there now; Bobby walks out of frame.

32 EXT. PARKING LOT - BY WHITE CAR - DAY

Bobby comes toward us. We are by a white Mustang convertible, the top down. He walks to the trunk of the car, getting his keys from his trouser pocket. We HOLD HIM IN A CLOSE SHOT as he leans down to unlock the rear compartment. We hear the click. He starts to lift the trunk's lid.

33 ON THE TRUNK R33 - 2 Inserts

It goes up to reveal the inside of the rear compartment. A small arsenal is laid out here: two rifles, a shotgun, a Luger, a .45 automatic, three knives, a Magnum pistol, two bayonets, a revolver; there is also quite a bit of ammunition and a good many clips. It is very neatly arranged. Bobby's hands come into frame and lay down the new rifle in its case alongside the other weapons. Then the lid of the trunk is brought back down and closes with a thud.

DIRECT CUT TO:

34 EXT. ORLOK'S LIMOUSINE - DAY Stock

PAN the limousine by as it drives along Sunset Boulevard in Beverly Hills.

35 INT. ORLOK'S LIMOUSINE - DAY

Orlok and Jenny sit in the back seat. She is making notes in her portfolio as he talks.

ORLOK
- and - ahm - then let the hotel know what time we'll be checking out. 2

(pauses, as Jenny notes this)
Sammy's a nice boy. He's the only one I'm sorry about.

JENNY
He thought maybe you didn't like his script.

ORLOK
I haven't read it.

JENNY
I told him that.

Cont.

35 Cont.

ORLOK
Good.

JENNY
I couldn't tell him why though.

ORLOK
Oh, Jenny, I'm too old to play-act anymore. It's such a silly business. How about a drink?

JENNY
All right.

ORLOK
I think we should celebrate my freedom.

36 CLOSE ON JENNY

She looks at Orlok closely.

37 CLOSE ON ORLOK

He looks out his side window.

38-41 Omitted.

42 EXT. FREEWAY - BOBBY'S POV - DAY

We can see Bobby's reflection in the windshield as he speeds along the freeway, cutting ahead of a car. The sound is very loud: wind, and noise of cars. Music plays on radio o.s.

43 ON BOBBY (IN CAR)

It is a convertible Mustang he is driving, the top down, wind blowing his hair. He fiddles with the radio, switching stations. Music plays. He picks up a Baby Ruth candy bar, tears it open; eats. Turns wheel sharply.

44 ON THE CAR (TRAVELING)

Bobby's car speeds ahead, cutting out in front of a car, and squeezing into lane ahead; another honks.

45 ON BOBBY (IN CAR)

He takes a bite of the candy, and looks o.s. to his right.

46 WHAT HE SEES (TRAVELING)

Just off the freeway is a group of four or five huge gas tanks. We move by them.

47 ON BOBBY (IN CAR)

He is still looking at the tanks; now he looks at them in his rear-view mirror, chewing as he does. He looks forward now.

48 WHAT HE SEES (TRAVELING)

Through windshield we see the exit sign: Sherman Way - Reseda coming up; the car starts into the exit lane.

49 ON BOBBY (IN CAR)

He swings quickly into the lane ahead of another car, just in time for the exit.

50 EXT. OFF RAMP - DAY

We are in the middle of the off-ramp curve as Bobby's car comes off the freeway and around onto the boulevard; PAN him around.

52 ON BOBBY (IN CAR)

He fiddles with the radio again, and tosses away the paper from the candy bar. He speeds along. Now he looks o.s. again.

52 WHAT HE SEES (TRAVELING)

WE are passing a new Drive-In Theatre; there are red- and white banners reading Grand Opening. The marquee reads: GALA RE-OPENING TOMORROW-BYRON ORLOK IN PERSON -AND ON SCREEN IN "THE TERROR" — REG. PRICES. We go by this.

53 EXT. VALLEY STREET - DAY

Bobby's car comes toward us and we PAN it by; it turns the next corner and is gone.

54 EXT. A RESIDENTIAL VALLEY STREET - DAY

Upper middle-class ~~neighborhood;~~ good size modern houses on either side. Bobby's car turns a far corner and drives right up to CAMERA; parks in front of the house.

55 ON BOBBY

He switches off the motor and the radio goes off; he opens the car door and exits, closing the door quietly. He goes around toward the front of house, taking his key out. CAMERA BACK and PAN him to front door.

56 INT. THOMPSON LIVING ROOM - DAY.

Bobby comes in the front door and closes it. We can hear sound of two women's voices o.s.; they are faint. Bobby moves quietly and casually through the rooms. The voices can be made out now; the older-sounding voice is MRS. CHARLOTTE THOMPSON, Bobby's mother; the other is his wife, ILENE; voices still quite soft.

ILENE'S VOICE
(sounds of pots)
I hope those potatoes are done,
because the roast is almost ready.

The television can also be heard with the news. Through all the following, Bobby moves very quietly and seemingly

Cont.

55 Cont.

without much purpose, throughout the house and we see it from his point of view.

MRS. THOMPSON'S VOICE
Well, they should be.
(a crash o.s.)

ILENE'S VOICE
Oh, darn!

MRS. THOMPSON'S VOICE
It's all right. No harm done.

ILENE'S VOICE
Here -- let me get it.
(sound of glass sweeping)

Bobby has moved into the den now; it is a room full of sportsman's things: golf clubs, fishing rods, guns: there are several rifles and pistols; and there are trophies; and a Sharpshooters award, and a Gun Club membership; and photos of Bobby with his father, posing with a deer they killed; Bobby in the Army -- in his uniform; Bobby as a child; Bobby and his wife, Ilene, at their wedding; Mr. and Mrs. Thompson, etc. All these and others -- like Bobby with a boy a little older -- and this boy with a woman and children -- are seen from Bobby's POV as he moves through the house.

MRS. THOMPSON'S VOICE
I'd like to know where that husband of yours is.

ILENE'S VOICE
Gee, it is late, isn't it?

MRS. THOMPSON'S VOICE
(sound of dishes on table)
He's been late every night recently - that job is - I'll do that, dear.

Their voices get louder now and then as they come in and out of the dining room, which is closer to where Bobby is. He continues around the room, inspecting all the things.

MRS. THOMPSON'S VOICE
Gee, I feel so tired - that bazaar's going to be the death of me.

Sounds of mixing o.s. Bobby is staring at a photo with his father.

56 Cont. 2

ILENE'S VOICE
Why don't you sit down, I'll take care of this.

MRS. THOMPSON'S VOICE
Turn the TV down, will you? I thought I heard the car --
(o.s. sound of door opening, person entering)

MR. THOMPSON'S VOICE
(vigorous)
Hello, girls.
(kissing o.s.)

ILENE'S VOICE
Hello.

MRS. THOMPSON'S VOICE
I thought I heard you. Did you remember to call the Irwins dear?

MR. THOMPSON'S VOICE
Mmmm, smells good. 'Course I did. Dinner ready? I'm starving.

MRS. THOMPSON'S VOICE
Don't you want to wait for Bobby?

Bobby looks up and straightens up.

MR. THOMPSON'S VOICE
What do you mean? Isn't he home? His car's here.

ILENE'S VOICE
What?

MRS. THOMPSON'S VOICE
It is?!
(calling)
Bobby? You out there?

BOBBY
(going to door)
Coming.

57 INT. THOMPSON DINING ROOM - DAY

Bobby comes in. Mrs. Thompson and Ilene Thompson are finishing up the table; MR. THOMPSON is passing through. The father is a strong, youthful-looking man, in good shape, tall; the mother looks like she wishes she were younger, is dressed youthfully. Ilene is a pretty, wholesome twenty-one.

Cont.

57 Cont.

MRS. THOMPSON
(to Mr. Thompson)
You go wash your hands, Daddy, we can eat right away.

BOBBY
(to Father)
Hello, sir.
(to Mother and Wife)
Hi.

ILENE
(coming over)
Where've you been?

MR. THOMPSON
(exiting)
Hiya, son. How's it going?

BOBBY
(kisses Wife and Mother)
O.K. I was just washing my hands. Hi, honey.

MRS. THOMPSON
Hello, dear. C'mon, sit right down.

Bobby sits; so does Mrs. Thompson; Ilene goes out. Mrs. Thompson moves a few things around on table.

MRS. THOMPSON
You certainly came in quietly. We didn't hear the car or anything -- Have you been home long?

BOBBY
(putting napkin in lap and neatening his place)
Just got in.

ILENE
(coming back with bowl; sits)
Where were you?

MR. THOMPSON
(coming back; sits)
Ahhh -- looks good too.

BOBBY
(to Ilene)
When?

Cont.

57 Cont. 2

MR. THOMPSON
(bows head; as does everyone)
We thank you for the food we are about to receive -- in the Lord's name -- Amen.
(reaches for knife, carves)
They working you hard, Bobby boy?

BOBBY
Not too bad, sir.

MRS. THOMPSON
They certainly are working him hard -- Pass Bobby the rolls, Ilene. Oh, did you order those tables for the bazaar, dear?

ILENE
(doing it)
What took you so long?

MR. THOMPSON
Didn't I say I would, Charlotte? Gimme your plate, Ilene.

BOBBY
(to Ilene)
What'd'ya mean?

MR. THOMPSON
(taking plate)
That bazaar is all I hear about.

ILENE
(to Bobby)
You were so late.

MRS. THOMPSON
Well, I'm sorry. Pass your plate, Bobby -- I'll give you some potatoes.

BOBBY
Oh, the boss made me stay late -

BOBBY
(doing it)
I had to file a bunch of things. Hey, guess who I saw coming home?

MRS. THOMPSON
Who?

57 Cont. 3

BOBBY
Byron Orlok.

ILENE
Really?

MR. THOMPSON
Did he scare you?
(laughs)

BOBBY
(grin)
Yeah - No, I was driving toward the freeway and I passed him standing on the sidewalk talking - had a big limousine waiting and everything --

DISSOLVE TO:

58 INT. HOTEL BAR - DUSK

CAMERA FORWARD toward Orlok and Jenny seated in a corner booth of a large Beverly Hills hotel bar. Several people pass by in the f.g. Orlok seems to be in good spirits. Jenny is touching certain objects on the table and Orlok gives the Chinese word for them. Now she touches the table itself.

ORLOK
Wait a minute -- don't tell me -- fan t'ai.
(Jenny smiles, nods, picks up match book, takes out one match and holds it up)
Yang-huo.
(Jenny strikes the match)
Tien yang-huo.
(Jenny picks up a spoon)
Oh. Ahh -- that's a hard one -- ch-ih tzu.

JENNY
That's right.
(picks up tablecloth)

ORLOK
Oh, dear. It's that awful one -- i k'uai pu tai.

Cont.

58 Cont.

JENNY
(laughing)
No! I k'uai tai pu.

ORLOK
Impossible.

JENNY
My father could never get that one either -- my mother would laugh and laugh.

ORLOK
Well, I don't blame your father ridiculous word -- why couldn't they just call it tablecloth?
(she laughs)
Maybe I'll go to China now! Take a slow boat to Hong Kong - and try out some of those dirty words I hear you say under your breath.
(she laughs)
If you're not busy elsewhere, you're welcome to come along continue on as my secretary. Your job will certainly be easier now.

JENNY
Well, I don't think I'd want to go back to Hong Kong really.

ORLOK
(sings)
"I'll leave Hong Kong far behind me --
For happiness once again." --Hmm?
(she smiles, he signals waiter)
Shall we have another one?

JENNY
All right.

ORLOK
(as waiter appears)
The same again, Tom, please.

WAITER
(takes glasses)
Okay, Mr. Orlok.
(exits)

Cont.

58 Cont. 2

ORLOK

You know I detest planes. They make travel unnatural. Let's go back on a ship - on the Queen Mary! That's how I first came over! And we'll take the train to New York. Won't that be fine? Or would all that slow travel be a bore for you? It would, wouldn't it?

JENNY

I'm not exactly one of the ~~Depsd generation~~ jet set.

ORLOK
(smiles)

No. I'm going to sell the house in Sussex — I've never really liked it there since Maggie died.

REV.

58 Cont. 2

JENNY
(waiter brings drinks)
Thank you.

ORLOK
(smiles at waiter)
(sips his drink)
I could visit North Africa --
I've never been there--- that's where
my son is buried, you know.

JENNY
I know.

ORLOK
yes. Well -
(toasts)
To the future --

Edward Loughlin enters.

LOUGHLIN
(sliding into booth
next to Jenny)
I'll drink to that -- just get me
a drink!

JENNY
Oh, my God -- I forgot all about
you.!

58 Cont. 3

LOUGHLIN
(sitting next to her)
How could you forget about me?

ORLOK
(touch of sarcasm)
Have a seat, Ed.

LOUGHLIN
(to Byron)
We had a little date.

Orlok and Jenny exchange a look.

LOUGHLIN
Six o'clock.

JENNY
I forgot to tell you.

LOUGHLIN
Why don't you pull down your skirt?
(touches her thigh)

JENNY
(moves his hand)
I pity your wife.

LOUGHLIN
Why? Beautiful guy like me?

ORLOK
What's the problem, Ed?

LOUGHLIN
No problem -- just wanna go over the arrangements with you for tomorrow night.

ORLOK
(to Jenny)
What's tomorrow night?

JENNY
That personal appearance.

ORLOK
Hum?

JENNY
At the Drive-In.

LOUGHLIN
Yup. Now everything's taken care of. We've got one of the big L.A. disc jockies to introduce you -- Kip Larkin -- you should meet with him tomorrow -- around three, if it's all right with you.

ORLOK
Oh, I'm not going to make that appearance, Ed.

LOUGHLIN
What?

Jenny reacts to this sharply.

ORLOK
I'm not going to make that appearance.

LOUGHLIN
(overwhelmed)
What do you mean? It's all set -- its all been announced -- the ads and everything.
(pause)
Byron?
(Orlok drinks; Loughlin looks at Jenny; she looks down)
Well, what am I gonna do now?
(he signals for the waiter)
I don't wanna get upset.
(waiter enters)
Would you bring me a phone?
(waiter exits)
Oh, boy. Marshall's gonna...What are you tryin' to do, get me fired?
(phone is brought; plugged in)
C'mon, Byron -- you've got an obligation here.

ORLOK
I have no more obligations -- it's quite relaxing --

26 Cont. 5

LOUGHLIN
Oh, boy.
(he dials, shakes his head)
Marshall? We...we have a little problem here. I'm with Byron -- and he says he's not going to do that P.A. tomorrow night. Marshall?
(to Byron)
He wants to talk to you.
(Byron shakes his head no; into phone)
He just went to the john...no. What do you want me to do?
(covers phone; whispers to Byron)
He knows you're here.

ORLOK
(whispers back)
I am here.

LOUGHLIN
(listens)
He says to tell you this has nothing to do with any differences between you two.
(listens)
This affects a lot of innocent people.
(listens)
The Drive-In owner, and all your fans, who expect to ~~see you~~.

ORLOK
Tell him I can't ~~see~~ him as public defender --

LOUGHLIN
(into phone)
He's...he's not buying it, Marshall.

ORLOK
If he's so worried about the people, why doesn't he stop making pictures?

LOUGHLIN
(into phone)
He -- uh -- he doesn't care about the people.

ORLOK
(to Jenny)
My interpreter.
(she doesn't smile)

58 Cont. 6

LOUGHLIN
(holding out phone)
Look, Byron, won't you talk to him? I'm right in the middle here.

Orlok takes receiver and hangs up. Eddie picks it up and starts dialing again.

ORLOK
Don't call him back, Ed. Why torture yourself?

LOUGHLIN
(hanging up slowly)
That's my job. I get paid to be a masochist.
(pause)
He's gonna sue, you know. And he'll win.

ORLOK
I've got a lot of money.

LOUGHLIN
(a pause; with surprise)
Did you know I graduated from Princeton? Summa Cum Laude. I majored in English Literature.
(stands)
I think I'm gonna go get drunk.
(to Jenny)
So long, folks.

JENNY
Goodnight, Eddie.

He exits. Jenny watches him go, then looks at Orlok. Orlok drops his eyes and looks at his drink.

DISSOLVE TO:

59 EXT. A VACANT LOT - ON TARGET - DUSK

A row of cans on a sand bank in the distance; next to them is a large target. A shot rings out and a hole appears in target, close to the bull's-eyes.

End Cont.

27-4

60 C.: BOBBY AND MR. THOMPSON

They are aiming at the o.s. target. Bobby fires. (This is not the rifle he bought earlier). We see Bobby's car in b.g.

61 ON THE TARGET

His bullet hits closer to the bull's eye.

62 ON MR. THOMPSON

He fires.

63 ON THE TARGET

His bullet hits just a bit closer.

64 ON BOBBY

He fires.

65 ON THE TARGET

He hits a fraction closer.

66 ON MR. THOMPSON

He fires.

67 ON BOBBY

He fires.

68 ON MR. THOMPSON

He fires.

69 ON THE TARGET

He hits the bull's eye.

70 ON BOBBY

He fires.

71 ON THE TARGET

He hits the bull's eye.

72 ON MR. THOMPSON

He fires. Grimaces.

73 ON BOBBY

He fires.

74 ON THE TARGET

Bull's eyes again.

2nd unit

75 ON MR. THOMPSON

He fires.

76 ON THE TARGET

Bull's eye.

2nd unit

77 ON THE TWO

They start to reload.

MR. THOMPSON
Deer Season opens next week. Hm? What d'ya say?

BOBBY
Great.

MR. THOMPSON
(grin)
Think you can get your wife to let you go?

BOBBY
(grin)
Don't worry about that.

MR. THOMPSON
(laughs)
Be good for us. Get away from the girls for a couple of days. Getting flabby. Maybe we'll ask Pete and Tim along. Just four guys.
(winks)

BOBBY
Sounds great, sir.

MR. THOMPSON
(punching him on the arm)
Okay. We'll do it.

Cont.

77 Cont.

MR. THOMPSON (cont.)
(they've finished loading)
Ready?

BOBBY
Ready.

MR. THOMPSON
First one misses sets 'em up.
(they raise their rifles and take aim; Mr. Thompson fires)

78 ON THE CANS

The first can flies off; another report; second can flies off; another shot; another can; another shot; another can.

79 ON MR. THOMPSON

He fires.

80 ON THE CAN

Another flies off.

81 ON BOBBY

He fires.

82 ON THE CANS

One sails off the embankment, high into the air.

83 ON MR. THOMPSON

He fires.

84 ON THE CANS

It flies off.

85 ON BOBBY

He fires.

86 ON THE CANS

Another is knocked down. Another shot. Bullet kicks up dirt next to a can.

87 ON THE TWO

Bobby is smiling.

77-4-F

87 Cont.

MR. THOMPSON

Dammit!

Bobby shoots.

88 ON THE CANS

The last one is knocked over. Indoor H.D take. 32 lens

89 ON THE TWO

Mr. Thompson looks disgusted with himself. Bobby grins. Mr. Thompson exits with a dirty look. Bobby starts to reload, and as he does CAMERA MOVES IN VERY SLOWLY ON HIM. He is very intent on what he is doing. By the time he has finished loading, WE HOLD HIM IN A CLOSE SHOT. He looks up now.

90 THE EMBANKMENT - BOBBY'S POV

Mr. Thompson, his back to us, is finding the cans and setting them back in place.

91 ON BOBBY

He now slowly lifts the rifle up and looks through the sight.

92 THE EMBANKMENT - BOBBY'S POV

Through the sights, we now see Mr. Thompson still doing the cans. The sights are centered on his back, and they move up to his head.

93 ON BOBBY

He is peering through the sights; beads of sweat have formed on his forehead.

94 ON BOBBY'S FINGER

It tightens gently onto the trigger.

95 ON BOBBY

He is sweating in earnest; still looking through the sight. 14

96 ON MR. THOMPSON

He finishes the cans and turns around into CAMERA.

97 WHAT HE SEES

Bobby is pointing the rifle directly at him.

MR. THOMPSON'S VOICE
HEY!

98 ON MR. THOMPSON (TRACKING)

He walks directly toward us.

MR. THOMPSON
(furious)
What're you doing!? You know better than that!

99 ON BOBBY - MR. THOMPSON'S POV

CAMERA FORWARD toward Bobby; he has lowered the rifle; we are still some distance away.

BOBBY
(calling)
I was just checking the elevation!

100 ON MR. THOMPSON

Continuing forward.

MR. THOMPSON
That's just how accidents happen. Never point a gun at anyone!

101 CLOSE ON BOBBY

He looks down at the little knobs on the rifle.

BOBBY
(turning the little knob)
Needs to come up a click.

DISSOLVE TO:

102 INT. ORLOK'S HOTEL ROOM - NIGHT

Orlok is just coming out of the bedroom, a newspaper in his hand. It is a spacious suite. Jenny is by the phone. She is just closing her large appointment book. (The following will be INTERCUT as necessary). The room is filled with newspapers, magazines, books -- things half-packed, suitcases.

11. Cont.

ORLOK
(going to bar)
All done?

JENNY
Yes.

ORLOK
What about my Chinese lesson?

JENNY
I didn't think you felt like it anymore.

ORLOK
How about one more before dinner?
(going to make drinks)

JENNY
No, thanks.

ORLOK
Still sulking, hmm?

JENNY
(surprised)
No.

ORLOK
'Course you are -- you've been sulking about all evening -- ever since my little scene with Eddie.

JENNY
I've been upset -- I didn't know it showed that much.

ORLOK
You don't have to stay on as my secretary, you know.

JENNY
I know.

ORLOK
I don't want to break up a romance -- I don't need that added to my sins --

JENNY
That's not why I'm upset -- and you know it.

Cont.

102 Cont. 2

ORLOK
Yes -- well, I feel no remorse, I'm afraid. On the contrary, the thought of never seeing Smith or Loughlin again fills me with joy. So you can stop being my little Oriental conscience.

JENNY
You really are in a foul mood.

ORLOK
Not at all -- I'm just weary of your baleful looks.

JENNY
Is that why you're trying to pick a fight with me?

ORLOK
Really, my love, you may have an Oxford degree, and it may be a waste of your many talents - but you are only my employee --

JENNY
(sighs; gathers papers)
There's an old Chinese proverb: "With the rich and powerful -- always a little patience."
(she has collected her things)

ORLOK
Very clever of the Chinese. Why don't you ask Smith for a job? Then you can be with Sammy all the time --

JENNY
It would be easier for you if my concern were purely selfish, wouldn't it?

ORLOK
I'm sure I couldn't be less interested.

JENNY
You'd love it if you could convince yourself that somehow you've been betrayed by everyone. Then you'd really be happy -- no guilt and full of self-pity.

ORLOK
That's quite a speech.

102 Cont. 2A

JENNY
You ought to hear it in Chinese.
(at door)
There are one or two of us who care what happens to you -- though I can't imagine why!
(opens door)

ORLOK
Jenny, I'm --
(door slams)
-- sorry.

Orlok stands there miserably for several moments, then looks at the paper still in his hand. Drops it on couch and starts to turn slowly. A knocking is heard o.s.

ORLOK
(turning anxiously)
Come in!
(he moves toward the door)

103 ON THE DOOR

It opens and reveals a waiter with a rolling table, set for two, from room service. He starts to roll it in.

104 ON ORLOK

He stops mid-way across the room. His expression drops.

WAITER'S VOICE
Good evening, Mr. Orlok. Where would you like this?

ORLOK
(turning away)
Doesn't matter. Anywhere.

We hear the waiter setting it up o.s. Orlok goes to bar and pours himself a drink. Waiter comes to him with check and pencil.

WAITER
(handing him check)
The dinners are in the warmer, sir. Under the table.

Orlok takes the check, nods distantly, signs and hands it back.

WAITER
(taking it)
Thank you, sir.
(exiting o.s.)
Good night. Enjoy your dinner.

Orlok looks completely depressed; he stands by the bar. O.s. we hear the door close. Quiet in the room. Orlok looks over at the dinner table, PAN TO THE TABLE. It is neatly set for two; a couple of shrimp cocktails; water, etc. Two chairs.

DISSOLVE TO:

105 INT. THE THOMPSON DINING ROOM TABLE - NIGHT

It has been cleared of dishes; a little pot of plastic flowers sits in the middle. O.s. we can hear the sounds of a television show. CAMERA TRACKS SLOWLY toward the sound, through the house, until it comes to the den, where Bobby, Ilene and Mr. and Mrs. Thompson are all seated watching the TV. There is no other light on in the room. After a moment, Ilene stands and starts for the door.

105 Cont.

ILENE (crosses past B.)
Well, I have to go to work.

MRS. THOMPSON
I think it's just awful -- can't you get switched to the day shift?

ILENE (exits)
Oh, it's only for a few more weeks.
(she exits PAST CAMERA)

Bobby sits there watching TV, then suddenly, he gets up and follows Ilene down the hall. CAMERA TRACKS after him as he goes into their bedroom. She is changing her clothes; he closes the door after him, goes over to her and puts his arms around her, from behind.

BOBBY (goes to her)
Don't go.

ILENE (crosses to bureau)
(shrugging him off)
Bobby -- don't be silly.

BOBBY (follows her, arms outstretched)
You could call them up -- say you were sick -- one night -- what's the difference?

ILENE
That's not right. What should I mean?

BOBBY
C'mon, just tonight.

ILENE
Oh, Bobby. Besides, it's too late now, they couldn't get a substitute for me that fast...

BOBBY
What'd'ya mean? The phone company's used to emergencies. What if it was an emergency?

105 Cont. 2

ILENE
Well, it's not [illegible]
(looking through clothes)
~~What should I wear?~~

BOBBY
I -- want to talk to you.

ILENE
(she sits down to put on her stockings)
What about?

Bobby sits next to her. Silence.

ILENE
Hmm?
(she continues dressing)

BOBBY
(shrugs)
I don't know what's happening to me.

ILENE
Why?

BOBBY
I get funny ideas.

ILENE
Like what?
(pause)
You mean like that I shouldn't go to work tonight --? Should I wear this sweater?

BOBBY
(quiet)
You don't think I can do anything, do you?

37, Cont. 3

ILENE
(looks at him)
What? I think you can do anything you want to -- if you put your mind to it. That's what your mother says anyway.
(she is dressed; picks up her purse)
'Bye.

BOBBY
Don't take my car. Take my Mother's.

ILENE
Why?

BOBBY
I need mine.

ILENE
(makes face)
'Bye.

Bobby says nothing. She exits, leaving the door open. We can hear the TV again. CAMERA MOVES AROUND IN FRONT OF HIM. He lies back on bed.

ILENE'S VOICE
Bobby wants me to use <u>your</u> car tonight -- is it okay?

MRS. THOMPSON'S VOICE
Oh, certainly, dear -- the keys are in the ignition.

ILENE'S VOICE
Okay -- well, 'bye now.

MRS. THOMPSON'S VOICE
Goodnight, dear.

MR. THOMPSON'S VOICE
So long, Ilene.

ILENE'S VOICE
'Bye.

MRS. THOMPSON'S VOICE
Drive carefully.

135 Cont. 4

Bobby lies on the bed through this, then we hear the front door close in the o.s. distance. After a moment, he gets up, folds her sweater and puts it away; he starts out of the room, turns off the light. CAMERA BACK in front of him as he goes back down the hall and into the TV room. CAMERA HOLDS outside as he sits and watches. His parents are laughing at TV. Show ends. Mrs. Thompson looks at Bobby.

MRS. THOMPSON
Isn't he silly?

BOBBY
Huh? Yeah.

MR. THOMPSON
(stands, stretches)
Well, I'm bushed. What'd'ya need your car for?

BOBBY
What?

MRS. THOMPSON
(stands)
So am I. I'll be happy when that bazaar is over.

MR. THOMPSON
So will we all.
(to Bobby)
Huh?

BOBBY
Oh, I gotta change the oil filter, and check one of the hoses.

MR. THOMPSON
Okay. Well, g'night, son. C'mon, Charlotte.

MRS. THOMPSON
I'll be right in.

BOBBY
'Night, sir.
(Father exits)

MRS. THOMPSON
(fixing his hair)
You look tired, Bobby. Don't tinker with the car all night, now.

10¢ Cont.

BOBBY
I won't.

MRS. THOMPSON
Do you like that insurance job, Bobby? They keep you so late.

BOBBY
Sure, it's a good job.

MRS. THOMPSON
I spoke to your brother today.

BOBBY
Oh, yeah?

MRS. THOMPSON
Everyone's fine. The baby has a cold.

BOBBY
Oh. 'S too bad.

MR. THOMPSON'S VOICE
Charlotte!!

MRS. THOMPSON
Well, goodnight, dear. Not too late now, promise.

BOBBY
(grin)
I promise.

MRS. THOMPSON
That's a good boy.

MR. THOMPSON'S VOICE
Charlotte?

MRS. THOMPSON
(waves)
Coming.

She exits. Bobby sits alone, watching TV. We hear his parents go into their room, the door closes o.s. Bobby continues to watch the television for several moments; we hear a promo for the new Byron Orlok movie opening tomorrow city-wide. CAMERA SLOWLY MOVES IN ON HIM. Finally, he gets up and starts out of the room. CAMERA BACK in front of him and PAN him to kitchen door. As it swings shut, we see him heading toward the back door.

7-4-7

106 EXT. THE GARAGE - NIGHT

Light comes on outside; back door opens and Bobby goes to his car, opens the trunk, takes out his new rifle and closes trunk; he turns toward the back door. We HOLD on trunk.

107 INT. KITCHEN - NIGHT

Bobby makes himself a peanut butter sandwich, putting everything back in its place when he's done; exits, taking a bite, and turning off light in kitchen. We see him go down the hall to his room.

108 INT. TV ROOM - NIGHT

He sits close by the light of the TV. Takes a bite of his sandwich. The sound of the TV news continues. He opens the case, removes the sighting target and rifle. Goes and sets target across the room. Comes back, aims at target.

109 THE TARGET - HIS POV

We see it through the telescopic sight,

110 ON BOBBY (CLOSER ANGLE)

He makes an adjustment. Turns down sound of TV, so only the light remains.

111 ON HIS HAND

Adjusting sight.

112 ON BOBBY (SAME AS 116)

Looks through sight again.

BOBBY
(takes breath)
Pow.

He replaces the rifle in its case and exits, finishing the sandwich as he goes. CAMERA BACK with him as he goes into his bedroom and turns on the light. He goes to his closet and takes out a laundry bag, discards it, then brings out an Army duffle bag, empties its contents into closet. He puts the rifle into the bag and exits the room, turning off the light.

113 EXT. ON BACK DOOR - NIGHT

The light comes on in the kitchen and then Bobby comes out through the back door. PAN HIM TO HIS CAR. He opens the trunk again. He begins to load the weapons and ammunition into the duffle bag. He loads almost everything into it. He lifts it back into the trunk. It is very heavy.

114 ON PISTOL

The .45 automatic still lies in the trunk. Bobby's hand picks it up. PAN the pistol as Bobby puts it in his belt. He closes the trunk and then turns to go back into the house. PAN HIM THERE. He closes the door; after a moment, the kitchen light is extinguished. The house is dark.

DISSOLVE TO:

115 INT. ORLOK'S BEDROOM - ON TV SCREEN - NIGHT

On the television screen is an old Byron Orlok movie (circa 1938). WE HOLD ON IT several moments and then SLOWLY PAN ACROSS the room, past a clock that reads 2:55, until we come to Orlok, seated at the far end of the room, deep in an armchair, a half empty bottle of Scotch on the table beside him. The film continues o.s. He is peering at the TV through his glasses. He lifts his glass to drink; it is empty; he fills it. Drinks. Watches.

116 ON THE TV SCREEN - HIS POV TV Screen.

Orlok is there, playing out an ominous scene; he speaks.

117 ON ORLOK

He takes another sip of the drink; and smiles. ~~he glowers at the television.~~

ORLOK

~~Oh, shut up, and get on with it.~~ 117A (Back to screen). commercial

117B Pause [illegible]

Suddenly there is a knock at the door o.s. Orlok looks up, his eyes wide. He is not drunk, just relaxed.

ORLOK
(archly, acting for himself)
Who is that tapping at my chamber door?

Cont.

117A Cont.

Another knock, louder; Orlok gets up and goes to the door, glass in hand. PAN HIM OVER. He opens it. Standing there is Sam Michaels. Orlok is pleased to see him. Sam stands very straight.

2

ORLOK
~~(announcing)~~
~~'Tis the wind and nothing more!~~

SAM
~~(very formal)~~
Where's my script?
(he is drunk but does a pretty good job of concealing it)

The following scene is INTERCUT as required.

ORLOK
(waving him in)
C'mon in. I'm just watching a relic I had something to do with.

SAM
(coming in)
Just give me my script.

ORLOK
(closing door after him)
C'mon, I'll give you a drink.

3 — I come in and sit

[commercial ends o.s. movie comes on again.]

SAM
Well, if you insist.
(Orlok goes to make drink. Sam sees the movie on television)
Hey, ~~I've seen this picture - at~~ "The Criminal Code".
~~the~~ New Yorker Theatre - they show ~~all~~ your old pictures there.
(Sam ~~(sits at table and~~ is sitting, watches set)

I saw SAM at the Museum of Modern Art —

117D

ORLOK (hands him drink)
~~God help me.~~ Such's right - I am a museum piece.

SAM
~~"The Black Cat."~~ Howard Hawks Sinclair-Lin.

Cont.

117C Cont. 2

ORLOK
(making drink)
Not to be confused with a Poe story of the same name.

SAM
Directed by Edgar G. Ulmer -- good director.

ORLOK
(gives him drink)
Have you seen Jenny?
(sits at table too)

SAM
I was supposed to call her.

ORLOK
Why didn't you?

SAM
Shhh.

ORLOK
Well?

SAM
SHHHHHHHH.

Orlok makes a face.

118 ON TV SCREEN

~~The picture ends.~~

119 ON SAM AND ORLOK

~~Sam gets up slowly,~~ goes over and turns off the TV.

SAM
(coming back; depressed)
All the good movies have been made. Wha'd'ya do with my script?

ORLOK
I don't know - it's over there some place.

Cont.

110 Cont.

SAM
(looking for it, throws books on floor)
I wrote a helluva picture for you - for you as a character - what you really are.

ORLOK
A tired old man.

SAM
No, this was last week, when you still had some guts!
(throws down a stack of magazines)
Took me days to convince Marshall - ~~"doesn't care if we only break even..."~~ You should've heard him when he first read it. I don't understand it. You sit still for three lousy scripts we did -
(finds script)
- and finally I come up with something good and you quit!

ORLOK
It's nothing personal, you know - I haven't even read it.

SAM
Well, why not! Jeez, it's hot in here.
(takes off sweater and throws it on chair)

ORLOK
Sorry - I guess I need ~~more~~ heat than I used to - Why don't you open a window.

SAM
No, 's all right.

ORLOK
I look back - seventy years - and what was it all about...

SAM
What?

Cont.

119 Cont. 2

ORLOK
Everyone's dead - ~~my friends too -~~ I feel like a dinosaur, ~~- and the work I spent my days on - a joke - my character!~~ Don't you know how ~~the~~ people think of me? ~~As comical.~~ ~~Quaint.~~ old fashioned

SAM
Not after this picture, they wouldn't.

ORLOK
You can't unmake a lifetime with one picture, Sammy.

SAM
What have you got if you quit?

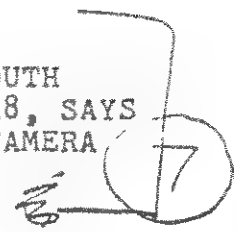
ORLOK
Oh, Sammy, what's the use. Mr. Horror, they used to call me, ~~King of Blood.~~ The Marx Brothers make you laugh, they said. Garbo makes you cry! Orlok makes you scream!
(smiles)
I once thought I'd be an actor - it's not just that the pictures have gotten worse - I've gotten worse - I couldn't play a straight role honestly - not anymore - I've been doing the other thing too long -

SAM
Oh, of course you could -

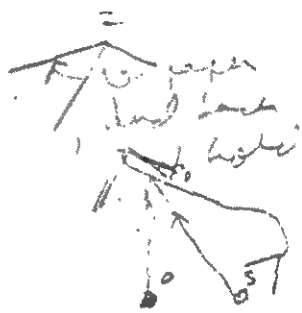
ORLOK
And even that's not the point! My kind of horror - isn't horror anymore.
(rises)
Wait, I wanna show you something.
(looks around, searches)
~~Today~~ they call my films camp today! Monsters are funny.
(finds newspaper)
Here it is.
(comes back; drops paper in Sam's lap)
Look at this - that's horror!

120 ON NEWSPAPER

Sam holds front page up and we see headline: YOUTH KILLS SIX IN SUPERMART and the sub-head: BOY, 18, SAYS HE GOT DEPRESSED, and the accompanying story. CAMERA BACK to include Sam and Orlok.



ORLOK
(sits)
I belong to a simpler time, Sammy. When imagination could still compete with reality.
(sighs)
I want a rest -- before I die.



SAM
(drinks down liquor)
The only thing you've said that's right is about this.
(holds up paper)
Which is why you oughta do my picture - you don't play some phoney Victorian heavy - you play a human being and you could play the hell out of it. If I were your age, I'd play it myself.
(stands)
I'm gonna go offer it to Vincent Price -
(sinks to ground)
I think I better go home now.
(starts to crawl for door)

Orlok hasn't really caught up with Sam on the drinks; but he is not steady on his feet, either; he gets up and goes to help Sam up.

ORLOK
You're in no condition to drive -- I think you'd better stay here.

SAM
(curling up on floor)
I think I better stay here.

ORLOK
(helping him to stand)
C'mon, you'll be more comfortable on the couch.
(indicates it)

120 Cont.

Sam walks stiffly, hands clenched, into the bedroom.

ORLOK
(following)
Hey!

SAM
(whispers)
I'm very drunk.

He gets under the covers, fully dressed, with shoes on.

ORLOK
That's my bed!

Sam lies there, eyes closed. Orlok stops, and looks down helplessly at Sam for several moments; then he turns and flicks off the light in the other room. And comes back and sits on the bed.

ORLOK
I'm just as drunk as you are.

SAM
(stirs)
Shhhh.
(eyes flicker open and shut)

ORLOK
(quietly)
Sorry.

Lies on bed with his shoes on too; he turns off the light. Darkness.

DISSOLVE TO:

121 INT. BOBBY'S BEDROOM - NIGHT

Darkness. We hear sound of match being struck; it lights and we can make out Bobby sitting up in bed, still dressed. He lights a cigarette, blows out match and only the red light of the cigarette can be seen. After several moments there is sound of car pulling up o.s., feet and then keys rattling, door opens, closes, feet, light switch. Shaft of light hits Bobby. He moves out of it.

122 ON THE BEDROOM DOOR - BOBBY'S POV

The hall light spills into room and then we see Ilene

122 Cont.

silhouetted in the doorway; her hand reaches in to flip on the wall switch on the inside.

BOBBY'S VOICE
(quietly)
Leave the light off.

Ilene visibly starts.

ILENE
Bobby?

123 ON BOBBY

He holds the cigarette away from his face.

BOBBY
Yeah?

ILENE'S VOICE
Why are you --

124 ON THE DOOR AND ILENE - BOBBY'S POV (SAME AS 122/126)

She starts to reach for the wall switch again.

ILENE
-- still up?

125 CLOSE ON BOBBY

His face is tense, but he speaks softly.

BOBBY
Please leave the light off.

126 ON ILENE

She drops her hand.

127 ON BOBBY - ILENE'S POV

Bobby is across the room from her; the hall light falls short of him though so that only his darkened figure can be seen.

ILENE'S VOICE
(tired)
Why aren't you asleep?

128 ON ILENE

She starts to close the door behind her.

BOBBY'S VOICE
I have a headache.

129 CLOSE ON BOBBY

He is watching her closely.

ILENE'S VOICE
You know what time it -

BOBBY
Don't forget the hall light.

130 ON ILENE - BOBBY'S POV

She reopens the door, flicks out the hall light, and closes the door; then, walking slowly, she starts toward Bobby.

ILENE
I can't see a thing.
(starts to undress)
Honestly, why can't I turn on the light?

131 ~~CLOSE ON BOBBY~~ ON BOBBY - ILENE'S POV

He doesn't move.

BOBBY
It hurts my eyes.

132 ON ILENE - BOBBY'S POV

ILENE
Oh.
(starts to undress)
Well, it certainly was a busy night - I'm exhausted. Seems like everyone was calling long distance tonight -
(CAMERA PANS HER to the bathroom door, turns on light)

133 CLOSE ON BOBBY

Light on him. We hear o.s. water; sound of teeth

133 Cont.

being brushed. He breathes out slowly; as though he had been holding his breath all that time; then, after a moment, he brings the cigarette up to his mouth, takes a puff, a deep puff, and exhales slowly. Then we hear o.s. door open, light on him. Light goes off.

134 ON ILENE ~~- HIS POV~~

She comes to bed, leans down to give him a kiss.

ILENE
Good night.

134A ON BOBBY - HER POV She kisses him.

BOBBY'S VOICE
G'night.

~~PAN her to her bed.~~

135 ON ILENE She gets into bed.

ILENE
You wanna talk now?

135 ON BOBBY

He is looking at her.

BOBBY
No - you're tired.

ILENE'S VOICE
I sure am.

136 ON ILENE - ~~HIS POV~~

She looks at him.

ILENE
Aren't you gonna go to sleep.

137 ON BOBBY

He starts to talk, clears his throat.

BOBBY
Just gonna finish the cigarette.

ILENE'S VOICE
'Kay.

138 ON ILENE - ~~HIS POV~~

Turning over on her side.

4-7

Cont.

138 Cont.

ILENE
Well, good night.

139 ON BOBBY

He is still watching her.

BOBBY
Good night, Ilene.

He takes the last puff of his cigarette and leans over to night table to put it out. PAN cigarette over to ashtray. Next to it we see the Army pistol he took from the trunk. Cigarette smoke blows into frame. The cigarette is squashed out. Darkness.

DIRECT CUT TO:

140 EXTREME CLOSE SHOT - PAPER IN TYPEWRITER - DAY

We are on the area at which the keys hit the paper. It fills the screen. Four keys, in deliberate, rapid succession, and with considerable force, type out: D-I-E. Before we can read more, the paper is yanked out of the typewriter and out of the shot.

141 INT. TV ROOM - DAY

We are in the TV room-den. Bobby is at the typewriter. It is broad daylight. There is a sound at the door; he looks in that direction with a start, at the same time laying the piece of paper next to the typewriter.

142 THE DOOR - BOBBY'S POV

Next to the door is a clock that reads 11:56; the door opens and Ilene appears, wearing pajamas and slippers and yawning sleepily as she comes into the room and toward Bobby.

7-4-Y

143 CLOSE ON BOBBY

He is watching her, intensely.

144 ILENE - BOBBY'S POV

She smiles, still coming toward him.

ILENE
(yawning again; rubbing eyes)
'Morning. I heard you typing.

145 ON BOBBY'S HAND

It moves to the far side of the typewriter and we follow it as it picks up the pistol lying there.

146 ON ILENE - BOBBY'S POV

She is quite close to him now.

ILENE
Aren't you gonna go to work?

147 ON BOBBY

He is looking up at her, eyes wild.

148 ON ILENE - BOBBY'S POV

She is up to him, and leans over as though to kiss him, closing her eyes as she does.

149 ON BOBBY'S HAND

It brings the pistol up close to Ilene's body.

150 ON ILENE - BOBBY'S POV

Her image blurs as she leans right into the kiss.

151 CLOSE ON BOBBY

There is a terrible noise of the gun going off o.s. Bobby flinches slightly.

152 ON ILENE - BOBBY'S POV

She trips backward, a look of horror on her face; she is trying to say something but no sounds come forth; she tries to hold on to something, but she falls with a thud.

153 INT. ON THOMPSONS KITCHEN DOOR - DAY

Mrs. Thompson is just coming through swinging door, and we glimpse a young DELIVERY BOY standing in front of the closed back door, holding two large bags full of groceries; then the door swings shut after her. She carries a change purse and calls as she runs.

MRS. THOMPSON

Ilene!

154 INT. THE TV ROOM - DAY

Bobby is standing over Ilene's body, the gun in his hand; he is just starting to lean down as though to touch her (she is motionless; there is blood on her pajamas), when we hear the sound of the door opening and Mrs. Thompson's voice. Bobby straightens quickly, bringing his gun up as he does.

155 ON THE DOOR - BOBBY'S POV

It swings open and Mrs. Thompson rushes in; she is just opening her mouth to say something and there is another loud report; she jumps in fright and then, almost at the same instant, is thrown backward with tremendous force; the purse flies from her hand and falls, coins flying and rolling; she crashes against a lamp that falls over and she slides down the shelves and into a pile on the floor.

156 CLOSE ON BOBBY

He looks down at floor.

156A ON CHANGE PURSE

It lies open, coins spilled out.

156B ON BOBBY (TRACKING)

CAMERA BACK with Bobby as he now almost runs out of the room, and through the house, toward the kitchen. His mind is racing; he comes to the door.

157 ON THE DOOR - BOBBY'S POV

CAMERA FORWARD, pushing the swinging door open, revealing the delivery boy. He starts to move toward the door, dropping the two bundles in his fright.

158 ON BOBBY

He stops and fires; the sound is loud.

159 ON THE DELIVERY BOY

He is shot in the head; he falls without a sound, door slightly open.

160 ON BOBBY (TRACKING) Pan to back door.

He goes to the back door, closes and locks it. He steps back over body of delivery boy. CAMERA BACK in front of him as he goes out the kitchen door, into the living room, to the front door; he locks it. Then he goes through the hall and back into the TV room. He steps over his mother's body. HOLD at door. Bobby goes to his wife's body and picks her up without much struggle. We see one of her slippers fall off as he carries her toward their bedroom. CAMERA BACK in front of him.

He carries Ilene to their bed and puts her into it. He carefully pulls the sheet up over her face and neatens the bed. Then he turns and heads back to the TV room. He closes the door of their bedroom and goes to his mother's body. He picks up the lamp that she knocked over and puts it back in its place. Then he lifts his mother's body and carries it away down the hall. CAMERA BACK in front of him.

He carries the body to his parents' bedroom and into it. He carries her to her bed and places her in it. He pulls the covers over her face and neatens the bed. Then he goes out of the room and closes the door. CAMERA BACK with him. He comes into the kitchen and looks down at the groceries and the dead body. cut

161-165 Omitted.

166 THE DELIVERY BOY

He lies with an arm up in an unnatural way.

167 ON BOBBY

He leans down and adjusts the arm so that it lies normally; he stands, looks around and then down at the body again. He looks around him again.

168 THE KITCHEN (HIS POV)

CAMERA comes to stop on a jog in the wall.

27-[illegible]

169 ON BOBBY

He pulls the body to the jog and rests him there gently. Then he comes back and starts to clean up the groceries. As he does he puts certain things aside on the table: bread and a six-pack of Baby Ruth candy bars. Otherwise, he puts everything away and wipes up the spilled juice on the floor. He goes over and makes himself a couple of sandwiches and gets a Pepsi from the refrigerator. He puts everything in a paper bag. When he is done, he looks around once.

170 WHAT HE SEES

PAN the kitchen; it looks in perfect order; door open.

171 ON BOBBY

— one lap — PAN look at door —

Satisfied, he goes to the back door, unlocks it, and goes out. We hear him lock it after him. Slowly PAN DOWN to the floor and TRACK AWAY from the door. We pass the spot of fresh water on the linoleum floor and, moving through the now open swinging door, through the other quiet rooms, through the hall, we pass the open purse lying on the floor and we pass Ilene's slipper. We TRACK UP to desk and to the piece of paper lying next to the typewriter. We MOVE IN SLOWLY to HOLD the note until it fills the screen:

TO WHOM IT MAY CONCERN:

IT IS NOW 11:40 A.M. MY WIFE IS STILL ASLEEP, BUT WHEN SHE WAKES UP I AM GOING TO KILL HER. THEN I AM GOING TO KILL MY MOTHER.

I KNOW THEY WILL GET ME, BUT THERE WILL BE MORE KILLING BEFORE I DIE.

O.s. we can hear the sound of a car starting up, backing out and driving away. We HOLD until the sound of the car has faded.

DIRECT CUT TO:

172 INT. ORLOK'S BEDROOM - DAY

We are on the little night table; a clock there reads 12:10. O.s. we hear sound of a man talking in sleep. PAN OFF to Sam and Orlok asleep on bed. Light streams in through curtained windows. Sam is sleeping very fitfully, clearly in the midst of a bad dream. Orlok sleeps soundly, on his side, facing in toward Sam.

9

173 CLOSE ON SAM

He lies on his back.

173 Cont.

SAM
(his face twitching)
No. I won't. No. Oh, no.
Ohn.

He turns on his side restlessly, lies facing Orlok. Now we see his eyes twitch open.

174 ON ORLOK - SAM'S POV

Orlok's head lies toward us -- asleep.

175 ON SAM

He jumps in fright.

SAM
Oh!
(sits up suddenly, then grabs his head in pain)
Ohhh.
(now he starts to laugh)

CAMERA BACK to include Orlok. He opens his eyes and looks at Sam, very puzzled. Sam still laughs, holding his head in pain.

ORLOK
Are you -- mad?

SAM
(between laughs)
I was having a nightmare. I opened my eyes -- and first thing I see is Byron Orlok -- scared me to death.
(laughs)

They both laugh. Orlok sits up, holds his head, groans. Sam lies back down in pain. They both groan.

SAM
What time is it?

ORLOK
(looks)
Noon.

175 cont.

Now there is a loud knocking o.s. CAMERA moves to a side angle. They both grimace.

SAM
Oh, my God --
(getting up)
I'll get it.

ORLOK
(going)
No -- stay there.

He exits, passing a mirror on the way, and feigning fright for Sam when he looks in it. Sam falls back down laughing, groans as the knock is heard again o.s.

176 INT. HOTEL ROOM - DAY

Orlok comes to front door, holding his head, grimacing at the knocking, which is quite insistent now. He opens the door -- it is Jenny. He leaves it open and starts back into the room, toward the bar.

ORLOK
Good morning, my dear. Not so loud.

Orlok pours himself some water from the bar. Jenny comes over and takes some things from her portfolio.

JENNY
(she is still angry; she tosses the tickets down as she enumerates them)
Here. Suite on the Super Chief to Chicago. Suite on the 20th Century to New York! First-class on the Queen Elizabeth to Southampton! You have to leave tonight at eight if you want to catch the ship.
(she turns to go)

ORLOK
(has been drinking water)
Jenny!
(picks up tickets)

Jenny stops and turns.

176 Cont.

ORLOK
(imitating her; tossing them at her feet)
Here! Suite to Chicago! Suite to New York! First-class on the Queen Elizabeth! Cancel them. I may as well do that personal appearance tonight.

Jenny grins.

ORLOK
(holding his head)
Don't say anything. I'm still retiring, but I told you I wanted to go back on the Queen Mary.

She smiles and notices Sam's sweater on chair; picks it up.

JENNY
Was Sammy here?

SAM'S VOICE
Yeah.

(she looks off)

177 ON SAM

He is leaning in the doorway, holding his head.

SAM
You just gave me a worse headache. You buy off your conscience by doing that lousy p.a. instead of my movie - so I go back to television - and you take my girl to London.

178 THE SCENE

Jenny smiles at him, folding sweater.

JENNY
You look worse than he does.

SAM
I feel worse.

Orlok comes over to him as Jenny goes to the phone.

ORLOK
Go wash up.

-4-T

179 Cont.

SAM
No, I gotta go home.

ORLOK
No, you don't. You're going to help me prepare for this thing tonight.

Sam stands like Christ on the cross.

JENNY
(on phone)
Give me Hollywood 9-3777.

ORLOK
(pushing Sam out of room)
Go on --
(to Jenny)
Order some breakfast, would you, Jenny.

SAM
I can't eat on an empty stomach.
(he pushes him out)

JENNY
(into phone)
Hello, Eddie. This is Jenny. I have good news for you. Byron's going to do the Drive-In tonight. Yes.

DIRECT CUT TO:

179 EXT. DRIVE-IN MARQUEE - DAY (HIGH ANGLE)

We are on the same theatre marquee we saw before, with its announcement of an opening, which now reads TONIGHT, and of Orlok's appearance. After a moment, we PAN OFF to the street to reveal Bobby Thompson's car coming around a far corner. He drives toward us and we PAN THE CAR -- he has the convertible top down again -- as it goes past the theatre and away down the boulevard.

180 INT. TO EXT. BOBBY'S CAR - DAY

The radio is on; he switches the dial as usual; drives.

~~181 THE ROAD -- HIS POV~~

~~It is a busy Valley street. He approaches a crosswalk; some people are starting across.~~

182 ON BOBBY

~~He steps on the brake and stops, the people go by. He starts forward again. Now he looks to his right and slows.~~

183 THE STREET - BOBBY'S POV

We move toward a gun shop sign ahead; the car moves toward a parking space a few doors before the shop.

184 ON BOBBY

He parks deftly, puts the car in park, switches off motor, starts to open the car door.

185 EXT. THE STREET - DAY

A little boy is running down the street. His mother is looking in at a shop window. PAN the little boy -- he is not looking where he is going -- and he runs all the way up the street at a fast pace and right into Bobby, who is just closing his door.

186 ON BOBBY

He looks down placidly at the boy.

BOBBY
Oughta be careful.

187 ON THE BOY

He looks up at Bobby.

MOTHER'S VOICE
Mickey!

188 ON MOTHER

The Mother comes up to Bobby.

MOTHER
I'm sorry.

189 ON BOBBY

He grins.

BOBBY
'S okay.

190 ON MOTHER AND CHILD

The boy looks from his mother to Bobby and back again.

190 Cont.

MOTHER
(to Son)
Now you stay with me.
(to Bobby, smiles)
He thinks he's the --
(toward boy; stern)
only person on the street...

191 ON BOBBY

He grins down at the child.

192 ON MOTHER AND CHILD

They start on down the street, the Mother holding his hand. She looks back, smiles.

MOTHER
G'bye.

The little boy looks back at Bobby as his mother pulls him along.

193 ON BOBBY

He heads toward the gun shop, unwrapping the candy bar as he goes. PAN him to the store.

194-
199 INT. THE GUN SHOP - DAY

A small place. One man, ROY MINER, a medium-sized, leathery fellow, stands midway in the store, looking at a catalog. At the rear, we can see another man, JACK HENDRICKS, seated at desk on phone. Both men look up as the little bell jingles Bobby's arrival. Miner comes lazily toward Bobby. Hendricks goes back to phone. (CROSS CUT between Bobby and Miner.)

BOBBY
(ingenuous; eating candy)
Hiya, Roy.

MINER
(nods; squints slightly)
Hiya.
(comes over)

BOBBY
Lemme have -- ah -- three hundred rounds of the 30-06.

7-8

109 Cont.

MINER
(turns to get it; snuffles)
Okay.

BOBBY
And -- ahm -- ~~some~~ a Sorta shot.

MINER
(gets it; puts it down on counter)
Good bit o' shootin'.
(looks up)
Anything else?

BOBBY
Nope.

MINER
Okay.
(starts to write it up)
How's your Dad?

BOBBY
'S okay.

MINER
(snuffles)
Got this cold -- flu goin' around.
(continues writing)
Stayed in bed yesterday -- whole day.

BOBBY
Yeah?

MINER
Yup.

BOBBY
(finishing the last bit of his candy bar)
Ah -- would ya charge that to my Dad.

MINER
(stops writing; looks up lazily)
I'll check.

199 Cont. 2

He starts back toward the other man at rear of store; snuffles.

200 ON BOBBY

He watches him go, nervous now.

201 ON MINER AND HENDRICKS - BOBBY'S POV

Miner comes to back room, leans in to talk to Hendricks, who is writing something. We cannot hear their conversation. Hendricks looks up at Bobby casually. Now we see him reach for the telephone.

202 ON BOBBY

He reacts, worriedly.

203 ON MINER AND HENDRICKS - BOBBY'S POV

Hendricks is dialing and Miner is coming back toward Bobby. Hendricks is looking at Bobby, and Miner is noting something on his pad. Miner comes all the way up to Bobby.

204 ON BOBBY

He looks from Miner to Hendricks and back, nervous.

205 ON MINER

He finishes writing; snuffles.

MINER
Sign here, Bob.

206 ON BOBBY

He looks relieved. Looks at Hendricks.

207 ON HENDRICKS - BOBBY'S POV

He has turned his back toward Bobby, is on the phone.

208 THE SCENE

Bobby signs as Miner puts the ammo into a bag.

MINER
Goin' out with your Dad again?

I/C
17-4-3

208 Cont.

BOBBY
Yean.

Miner hands him the bag.

MINER
Here ya go.

BOBBY
Thanks - so long.

MINER
Whatcha huntin' this time?

BOBBY
(starting out)
Gonna shoot some pigs.

MINER
Good luck.

BOBBY
(going out door)
Thanks.

He exits; door closes; bell jingles.

DIRECT CUT TO:

209 INT. ORLOK'S HOTEL ROOM - ON KIP LARKIN - DAY

KIP LARKIN is about thirty with long hair, tight pants, boots, striped shirt. He talks at peak volume all the time. He is standing.

LARKIN
Okay. Groovy! Groovy! The manager announces me on the p.a. --

The scene widens to reveal Orlok and Sam seated; they have not shaven since we last saw them; and only look a little better. The room is in disarray. A room service table stands in the middle of the room; most of the food has been eaten from it. Jenny stands poised mid-way between Orlok, Sam and Larkin -- and the phone; she is looking distractedly in her book. There is a very pretty blonde named CHRIS seated a little back from the others. Larkin takes her in as he continues.

28, Cont.

LARKIN
(playing it out)
-- Laddies and Janes, Papas and Mamas -- Here's your boss disk daddy, the winnah spinnah, with the sounds around - Kip the Hip LARKIN! Let's Harken to Larkin!

Phone has rung. Jenny goes to get it. Both Orlok and Sam grimace with the noise of Larkin's voice. Larkin takes a piece of roll from table and chews, coming over to the blonde, and patting her.

SAM
All right -- then after you've finished plugging your show, you introduce -

LARKIN
Plugs! No plugs, man. Not Kip the Hip --

JENNY
(at phone)
Yes? What? No, I'm afraid not. No, Mr. Orlok is busy now -- he's in conference -- all right, I'll tell him. Yes. Goodbye.
(hangs up)

(This scene is INTERCUT as required.) The phone rings again and Jenny answers it; speaks softly under following. Larkin yells his speeches and Orlok and Sam still suffer from hangovers.

LARKIN (Cont.)
I'm gonna hit 'em with what a big thrill it is for me. An' that's no put-on, man. When I was a kid, Mr. O., I must've dug your flicks four zillion times - you blew my mind!

ORLOK
Mmmmmm --
(quiet)
That must explain your limited horizon.

LARKIN
(laughs; exclaims)
Beautiful!
(to Chris, who smiles)
Beautiful?
(laughs)

SAM
(grinning)
Okay, c'mon, Kippy, keep your mind with us.

LARKIN (giggles)
Hey, man - (gestures) Direct me.

27--2

20) Cont. 2

SAM
After Mr. Orlok comes out and says a few words --

LARKIN
I hit him with some questions from the kids in the audience.
(pulling a pile of cards from pocket)
I got 'em right here.

SAM
Try a few --

(Jenny hangs up in the b.g.; phone rings again; she answers it; Orlok seems impatient with noise).

LARKIN
Groovy. Now, Mr. Orlok --
(to Orlok)
Should I call you Byron or Mr. Orlok -- ?

ORLOK
It doesn't matter.

SAM
Mr. Orlok.

LARKIN
Okay then, Mr. Orlok -- I got some questions here from the fans out there --
(leafs through them)
Le's see --
(reads)
"How'd ya like bein' in motion pictures?"

ORLOK
(closing his eyes)
What's the next one?

LARKIN
(giggles, flips to next card)
"Is Byron Orlok your real name?"
(Jenny hangs up in b.g.)

209 Cont. 3

ORLOK
Sammy, I don't think this is very interesting.
(phone rings; annoyed)
Jenny, can't we put a stop to those calls?

LARKIN
(flips cards)
How 'bout -- "What's gonna be your next -- "

ORLOK
(to Sam)
It's boring, Sam.

LARKIN
Huh?
(Sam nods)

JENNY
(in phone)
Hello. Yes. That's right. Eight-thirty. Fine. Goodbye.
(clicks button)
Operator -- will you put a *no disturb* on this line till I call you. Thank you.
(she rejoins the group)

ORLOK
It's going to be my last appearance - I'd like to do something good -

SAM
(thinking)
Yeah.

LARKIN
What're you cats talkin' about?

SAM
Why don't you tell them a story? You know a few scarey stories.

ORLOK
Umm. Yes, I could do that.

SAM (smile)
Well, what's taking you so long?

ORLOK
There's a short one of Willie Maugham's -

LARKIN
(to Chris)
You know what they're doin', man?
(she shrugs; he sits a trifle dejected; takes a crust from table)

27-4-T

Cont.

209 Cont. 4

LARKIN
What about these questions?

SAM
(makes gestures to Larkin to be quiet)
Let's hear it.
(Larkin makes hopeless face to Chris; she looks sympathetic)

Jenny comes over, listens.

ORLOK
Well, let me see --
(trying it out; midnight tones)
Ladies and gentlemen, boys and girls -- I'd like to leave you with a little story to ponder as you drive home -- through the darkness. Once upon a time -- many, many years ago --
(to Sam)
We should have a pin spot on me --
(illustrating)
that irises in on my face as I talk.
(Sam nods; repeating it quickly)
Once upon a time -- many years ago --
(he starts to evoke the mood again)
-- there was a merchant in Bagdad, who sent his servant to the market-place to buy provisions.
(as Orlok talks CAMERA PANS the listeners; they are all interested and we end up on Orlok again, who slowly gets carried away with his own eloquence; he tells the story very well)
And -- a short while later -- the servant came back -- white and trembling -- and he said, "Master, just now, when I was in the market-place, I was jostled by a woman in the crowd -- and when I turned, I saw it was Death that jostled me. She looked at me and she made a

Cont.

209 Cont. 5

ORLOK (Cont.)
threatening gesture! Now, please lend me your horse," the servant implored, "and I will ride away from this city -- and avoid my fate. I -- I will go to Samarra," he said, "and there Death will not find me."
(pause)
So the merchant lent him his horse, and the servant mounted it -- and he dug his spurs in its flanks -- and, as fast as the horse could gallop, he rode toward Samarra. Then the merchant went down to the market-place and he saw Death standing in the crowd -- and he came to her and he said, "Why did you make a threatening gesture to my servant when you saw him this morning?" And Death replied, "That was not a threatening gesture -- it was only a start -- of surprise. I was astonished to see him in Bagdad," she said, "for I had an apointment with him tonight -- in Samarra..."

We HOLD Orlok in a CLOSE SHOT.

DIRECT CUT TO:

210 EXT. A VALLEY BOULEVARD - DAY

Bobby's car comes toward CAMERA AND TURNS off the boulevard past us; we PAN HIM by (the wheels splash through water in gutter).

Music on radio.

211 ON BOBBY (IN CAR)

He drives; looks off left.

212 WHAT HE SEES (TRAVELING POV)

From behind an old group of ramshackle houses, the complex of gas tanks we saw from the freeway is revealed looming over us; the freeway is seen past them.

213 ON BOBBY

He is looking; he slows the car.

214 EXT. THE CAR - DAY

Car pulls up at an embankment that leads down to railroad tracks and across a little field to fence to lead to gas tanks. Bobby kills engine.

215 INT. THE CAR - DAY

Bobby picks up the bundle of food and the bag of ammunition, and gets out of the car. He goes to trunk, opens it, and takes out the heavy duffle bag, puts in the ammunition and food. Closes trunk. Lifts bag. It is clearly very heavy. He pulls it toward the railroad tracks.

216 ON BOBBY - LONG SHOT

We are on Bobby as he moves down off the embankment and comes toward us, over the railroad tracks and past us; we PAN him by as he moves toward the fence with some difficulty. He puts the bag down.

217 ON THE BAG

It is dragged forward along the ground.

218 ON BOBBY (TRAVELING)

He moves to fence, straining as he pulls the heavy load.

219 AT THE FENCE

He has a difficult time but he finally gets the bag over the fence. He gets over the top, drops to other side, looks around.

220 BOBBY'S POV

PAN the area; in the distance are some trucks; there are pipes and gauges around.

221 LONG SHOT ON BOBBY - REVERSE

Past the gauges and meters we see Bobby pick up the bag again and starts toward the tanks. WE TRACK ALONG WITH HIM horizontally. He comes to tank.

222 ON BOBBY

He starts up the staircase, pulling the bag after him; we go up with him. He looks o.s. toward freeway.

223 WHAT HE SEES

CAMERA MOVES UPWARD, and we now see, from BOBBY'S POV, what slowly reveals itself in the distance, as we move higher and higher up the steel staircase; it is a long stretch of the San Diego Freeway, and the higher we move up, the better it can be seen.

224 ON BOBBY

He comes to the top of the tank and now starts across a steel bridge that leads from one tank to the next, closest to freeway.

225 THE TANKS - LONG SHOT

We see him -- a tiny figure -- moving heavily across top of tanks.

226 ON BOBBY

Arriving at edge of tank, Bobby stops and kneels by the bag. He looks out.

227 WHAT HE SEES (PANNING SHOT)

CAMERA PANS the area slowly; from where we are, there is a perfect, panoramic view of the countryside; we see houses, movie theatre, cars on the street, and a huge open field of grass, and the long, wide freeway snaking its way through it all.

228 ON BOBBY

He opens the bag and begins to take everything out. He puts the food to one side, the weapons on the other; he is very neat. He loads every weapon systematically. He opens the Pepsi and takes a sip, then returns to the guns, laying them side by side on top of the tank. Takes bite of sandwich and looks o.s.

229 THE FREEWAY - HIS POV

CAMERA PANS the freeway for a few yards.

230 ON BOBBY

He gets everything neat, and takes another large bite of the sandwich. Still chewing, he takes a wad of Kleenex, puts it inside his jacket, and then puts the rifle to his shoulder and peers through the sight, closing one eye.

231A THE FREEWAY - THROUGH THE SIGHT

Through the sight, WE PAN with one car as it speeds along the highway.

232 CLOSE ON BOBBY

He is still following this car; he stops chewing. Then he takes down the rifle and adjusts the windage and elevation; chews again.

He swings the rifle back, all the way to the other end of the freeway, and begins to follow another car.

233 THE FREEWAY - THROUGH THE SIGHTS

CAMERA PANS another car as it goes along.

234 ON BOBBY

He stops and makes one further adjustment in the sight, picks up the Pepsi, almost finishes it. Swallows the piece of the sandwich he had in his mouth and then drains the Pepsi bottle. He throws it over the side of the tank.

235 ON THE BOTTLE

The bottle hurtles to the ground and smashes into a hundred pieces.

236 ON BOBBY

He quickly pulls the rifle up and shoves its butt onto his shoulder. Looking through the sight, he swings the weapon all the way to the left.

237 THE FREEWAY - THROUGH THE SIGHT

The sight brings everything closer but the sound remains only the distant roar of traffic; the voices of the people in their cars are not heard; only their mouths are seen moving, their hands and heads gesticulating. Two cars, then three more go by through the sight; now it starts to PAN with a station wagon in which a man is driving. A woman sits in the front seat with him (her window is open); in the back are three children; one is looking out the back window, and the other two are playing, throwing their arms about.

238 ON BOBBY

He is following through the sight; we hear him breathing somewhat excitedly.

N/C

239 THROUGH THE SIGHT

The cross hairs of the sight are directly on the woman in the front seat; o.s. we can hear Bobby's breathing. The kids in the back can be seen tossing about. Bobby's breathing stops suddenly.

240 ON THE TRIGGER

His finger begins to ease back the trigger.

241 THROUGH THE SIGHT

The woman starts to turn around, her mouth opening to reprimand the children; there is a loud report. The woman starts to grab her head, then sags forward.

242 ON BOBBY

He lets his breath out.

243 ON STATION WAGON

The driver has panicked; holds his wife up with one hand; looking around; speeds up for exit. Kids looking at and touching mother.

244 THROUGH THE SIGHT

It centers now on a little sports car, in which a young man is driving; a young girl is curled up on the seat next to him; the convertible top is down. The cross hairs center on the girl.

245 ON BOBBY

He takes a breath and stops breathing.

246 THROUGH THE SIGHT

We are still on the girl; the gun fires loudly, and just as it does, the car swerves into the next lane to pass the car ahead. They look around for source of noise.

247 ON BOBBY

He is visibly angry. Letting out his breath, he swings the rifle to follow the car. He takes another breath.

248 THROUGH THE SIGHT

The car is some distance away now; the cross hairs line up on the girl and there is a loud report. But the car is over 500 yards away -- out of effective range.

249 ON BOBBY

He grits his teeth; fires again; the gun jerks into his shoulder; he lets out his breath; swings the gun upward slightly.

250 THROUGH THE SIGHT

On the far side of the freeway, going in the opposite direction from the previous targets, is a four-door Olds being driven by a matronly woman; next to her is an older woman; in the back seat is an elderly man, his window closed. The cross hairs center on the old man in the back seat.

251 ON BOBBY

He stops breathing and starts to ease the trigger back.

252 THROUGH THE SIGHT

The gun fires loudly; [redacted] the window shatters and the man cries out.

253 ON THE CAR

The two women in the front seat look around; the car swerves, then speeds on toward the exit. They look around frantically.

254 ON BOBBY

He has been watching and now looks through the sight again.

255 THROUGH THE SIGHT

The cross hairs center on a driver of a Thunderbird in the lane nearest to us; he is heading toward the off-ramp; his indicator blinks. Bobby centers on him. There is a woman with him with a baby.

256 ON BOBBY

He takes a breath.

257 ON THE TRIGGER

His finger starts to ease on the trigger.

[redacted] OMITTED

260 ON THE DRIVER

A shot rings out, the man cries out and grabs his side; the car swerves wildly.

261 ON BOBBY

He fires again; the rifle jerks in his hands.

262 ON THE THUNDERBIRD

The car is out of control and slams into an embankment just short of the off-ramp. Woman gets out and yells for help.

263 EXT. BY THE GAS TANKS - DAY

We are CLOSE on a middle-aged worker; he is just coming out of a shack, in which he has obviously been working on some gas lines; he is curious, looks in the direction of the freeway. There is a lot of noise coming from inside the shack.

264 ON BOBBY

He is looking through the sight; takes a breath.

265 THROUGH THE SIGHT

The cross hairs are lined up on the woman who was in the Thunderbird. She is frantic, trying to open the man's door.

266 ON THE TRIGGER

It eases back, but there is only a click.

267 ON BOBBY

He is furious, cradles the rifle and pulls out the used-up clip; he accidentally touches the barrel of the rifle and screams in pain; he grabs his hand and then, still grimacing with pain, he takes a fresh clip and inserts it into the rifle, looking up.

268 ON FREEWAY

We see the woman; she is running down the off-ramp in grass.

269 ON BOBBY

He puts the rifle up to his shoulder, peers through sight.

270 THROUGH THE SIGHT

Cross hairs center on the woman's back. A shot. She falls onto the grass. The sight whips onto a passenger of a convertible -- a woman -- the car is being driven by a man. The rifle fires. The woman cries out; she falls forward. The man swerves away and speeds up. The sight whips back to the other end of the freeway: on a station wagon. A man alone. Gun fires. The glass shatters. Man looks around and then forward speeding up. Gun fires again as man swerves into the next lane. Sight whips back along the freeway again.

271 ON THE WORKER (AT BASE OF TANKS)

CAMERA BACK in front of him as he is walking very curiously now toward the staircase Bobby ascended. Another shot rings out. He starts and looks upward.

272 ON THE TANKS - HIS POV

CAMERA FORWARD (as the Man): we are moving forward toward the gas tank Bobby is on. CAMERA TILTS UP but nothing can be seen. A siren now sounds in distance.

273 ON THE WORKER

He looks at freeway and then another shot rings out right near him. We hear the scream of brakes and then the sound of a crash. The man runs up the stairs.

274 ON BOBBY

He is aiming, fires, rifle clicks. He starts to reload, annoyed.

275 ON THE WORKER

He is to the top; looks toward Bobby.

276 WHAT HE SEES

Bobby loading from back.

277 ON WORKER

WORKER
(starting forward)
HEY! HEY, what'r'ya doing!?

278 ON BOBBY

He swings around with the rifle; the new clip in his hand.

279 ON THE WORKER - BOBBY'S POV

The man is running toward him over bridge.

WORKER
(hesitating, sees rifle pointed)
Hey!? You nuts!?

280 ON BOBBY

He drops the rifle and clip, whips up the shotgun.

281 ON THE WORKER

He starts to duck and tries to scramble away.

282 ON BOBBY

He fires the shotgun -- both barrels. (2nd gunshot camera)

283 ON THE WORKER

He crashes backwards down the bridge and falls to ground below in a bloody heap. Siren o.s.

284 ON BOBBY

He looks around quickly toward the freeway.

285 ON FREEWAY (HIS POV)

Coming down the freeway toward the accidents is a police car, its red lights flashing; behind is another one.

286 ON BOBBY

Now he quickly starts to gather up his equipment; he is frightened and rushed. In his haste, he knocks ~~some ammunition off the tank~~ a metal box off the tank. Sirens.o.s.

~~287 ON THE AMMUNITION~~

~~It falls off the tank onto ground below.~~

288 ON BOBBY

He has not noticed; he is loading up, looks o.s.

289 ON FREEWAY

Police cars getting closer.

290 ON BOBBY

He picks up a couple of weapons and the bag and starts off the ramp, jamming them into bag as he goes. He moves down the stairs.

~~291 ON BAG~~ omitted.

~~The Magnum pistol falls out.~~

~~292 ON GROUND~~

~~It lands with a thud.~~

293 ON BOBBY

He is rushing down the steps, jumps to the ground and runs in the direction of his car. Sirens o.s. PAN HIM to fence.

294 AT FENCE

He quickly throws the bag over fence, and starts to climb over. Sirens o.s.

295 ON GROUND

Bobby drops to the ground and grabs the bag. A weapon and some ammunition fall out.

296 ON THE LOST WEAPONS

They lie there in shrubs.

297 ON BOBBY

He lugs the bag behind him; stops; picks it up and moves as quickly as he can under the load.

298 BY BOBBY'S CAR - LOW ANGLE

He comes to the car and flings open the door.

299 ON BACK SEAT FLOOR

The duffle bag lands with a thud on the floor.

300 ON BOBBY

He jumps into the front seat and slams the door as he turns on the ignition; the car roars to life and the radio comes on with the motor; he throws it into reverse, looking over his shoulder as he does. The nearby siren has stopped o.s. but the other can be heard in the distance.

-P

301 ON REAR OF CAR

It backs with a screech [illegible] CAMERA and then swerves away.

302 ON ROAD AHEAD (TRAVELING) - BOBBY'S POV 2302

He drives rapidly away, heading for the crowded boulevard ahead.

303 ON BOBBY

He is driving, staring intensely forward; now he glances in his rear-view mirror.

304 IN REAR-VIEW MIRROR (BOBBY'S POV)

The tanks are reflected, moving further and further away; in the distance the freeway can barely be distinguished; sirens o.s. A man runs along the far horizon.

305 ON BOBBY

He looks back ahead.

306 WHAT HE SEES (SAME AS 302) R 302.

Car moves toward traffic ahead, without stopping.

307 ON BOBBY

His face tenses and he starts to turn right -- into the traffic. A horn blows o.s. Bobby swings his head in that direction (to his left).

308 WHAT HE SEES is related 304 also 1 2 3D

Bobby's car is turning to the right, and coming directly toward him from the left, is another car; its brakes screech on, but Bobby's car does not hesitate. Horn blows hard.

309 ON BOBBY

He looks around forward, driving into traffic and along the boulevard.

310 WHAT HE SEES

Car moves forward along the boulevards, swerving into another lane to pass the car ahead. The light turns from green to yellow a few yards ahead. Car speeds up.

N/C

311 ON GAS PEDAL

Bobby's foot pushes hard.

312 ON THE TRAFFIC LIGHT

orange to red and red

It turns red.

313 BOBBY'S CAR - LONG SHOT

It speeds through the red light. PAN WITH HIM to LONG SHOT of police car coming in the opposite direction. Its light goes on.

314 ON POLICE CAR

It swerves over the boulevard divider and after Bobby.

315 ON BOBBY

He is staring forward; he hears the siren behind him and looks worriedly in the rear-view mirror.

316 IN REAR-VIEW MIRROR (BOBBY'S POV) includes 322.

A block away we can see the police car, passing someone and heading toward us.

317 ON BOBBY

He is frightened now; he looks forward.

318 WHAT HE SEES (HIS POV OF ROAD)

Car is moving quickly forward; there is a side street ahead.

319 ON BOBBY

He turns the wheel abruptly, heading in the direction of the side street.

320 EXT. BOBBY'S CAR - DAY

It swerves with considerable noise into the side street. CAMERA WHIPS BACK to see the police car speeding up the boulevard.

321 ON BOBBY

He is looking ahead, now he looks in the rear-view mirror.

322 IN THE MIRROR (HIS POV) (shot on take 3/6).

We see the police car just rounding the corner in pursuit.

323 ON BOBBY

He makes a face of anger and anxiety.

324 ON GAS PEDAL

Bobby accelerates further.

325 EXT. BOBBY'S CAR [Retake: R325]

CAMERA PANS IT AS IT WHIPS BY, making a sharp, skidding turn as it does.

326 THE ROAD AHEAD (BOBBY'S POV) (and 330 on 2 takes same take)

Car speeds forward: ahead is another boulevard.

327 ON BOBBY

He looks in the rear-view mirror.

328 IN THE REAR-VIEW MIRROR

The police car again is just turning the corner.

329 ON BOBBY

He looks ahead.

330 HIS POV OF ROAD (SAME AS 326)

There is a red light ahead and cars are passing.

331 ON GAS PEDAL

His foot hesitates a moment and then steps on the pedal.

332 ON BOBBY

He grips the wheel and stares ahead.

333 EXT. THE CAR - DAY

Bobby's car speeds through the red light and onto the boulevard; a couple of cars' brakes scream on; and one or two just miss Bobby's car as he gets to the center of the boulevard. One of these stalls and another car hits it -- blocking the cross street Bobby just exited.

334 ON BOBBY — Another car hits.

He is leaning hard to his right as the car screams around the curve onto the boulevard.

335 ON POLICE CAR — Police car hits

It is screeching to a stop to avoid the car stalled across the sidestreet; its siren is sounding. Other cars are stopped. The police car swerves but still hits the car that is stalled.

336 ON THE POLICEMAN

He shifts furiously into reverse to get around the car.

337 ON BOBBY

He is looking forward.

338 THE ROAD AHEAD (BOBBY'S POV)

A half a block ahead is a Drive-In theatre with its own side street. It's the theatre we saw before, announcing Orlok in person tonight.

339 ON BOBBY

He looks into his rear-view mirror anxiously.

340 IN HIS REAR-VIEW MIRROR (second take on same date is good)

The road behind has only three or four cars; no sign of the policeman.

341 ON GAS PEDAL

He takes his foot off the pedal and applies it to brakes.

342 THE ROAD

Car slows and Bobby turns into Drive-in street, past used car lot. There are already some cars lined up for the theatre.

343 ON BOBBY (PAST HIM)

He holds tight to the wheel as he maneuvers the car; pulls convertible top button.

343½ convertible top goes up.

344 EXT. THE CAR - DAY

Car pulls into line; top is going up. Sylvia's car —

345 ON BOBBY

The top closes; making it darker inside; he hunches low, looks off right.

346 SIDE STREET - HIS POV

At the far end of the street, we see the police car go by.

347 ON BOBBY

He relaxes visibly. Looks forward.

348 WHAT HE SEES

His line of cars is moving into theatre. There's a two-car space ahead.

349 ON BOBBY

He drives forward.

350 EXT. THE CAR - MED. SHOT

The car ahead of Bobby's pays and goes in. Bobby pulls up to ticket booth.

351 INT. TO EXT. ON BOOTH - PAST BOBBY

There is a CASHIER in the booth, and a TICKET BOY outside. He is looking at Bobby. Car stops. He leans out, going to his pocket.

BOBBY
One, please.

352 EXT. THE DRIVE-IN - HIGH ANGLE - DAY

The theatre marquee lights up. It is just beginning to be dusk; we are SHOOTING DOWN on the empty Drive-in, with perhaps twenty cars scattered about the area. From this high angle, we can see the ticket booth and Bobby's car as it pulls away and starts into the huge outdoor theatre. WE PAN SLIGHTLY with him until he is well inside, heading toward the center of the area.

DIRECT CUT TO:

353 EXT. HOTEL IN BEVERLY HILLS

Orlok and Jenny are just coming out. PAN THEM to limousine. Henry holds door. Jenny gets in.

7-4-T

354 INT. TO EXT. ORLOK'S LIMOUSINE - DUSK

We are in the back of Orlok's limousine as Orlok sits next to Jenny; we can see Henry, the chauffeur, close the door, and start around to get into the front seat. Orlok wears tuxedo; Jenny in traditional dress.

ORLOK
I don't feel in the least rested.

JENNY
You look better.

354A CS -

HENRY
Do you want me to take the freeway, Mr. Orlok?

ORLOK
No, let's not, Enrique, we're in no hurry.

HENRY
(smiles)
All right, sir.

354B EXT. THE LIMOUSINE - DUSK

Henry gets into the front seat and starts up the limousine, moving into darkening traffic, away from the hotel.

355 INT. THE LIMOUSINE - DUSK

Jenny reaches into her purse and brings out a little flower, the size of an overcoat button; she reaches over for Orlok's lapel.

ORLOK
You know, I did mean one thing I said last night.
(smiles)
I really don't want you to return to London if it's going to upset your plans.

JENNY
(putting flower in his lapel)
I never make plans, you know that. If you mean about Sammy and me -- this will probably make things go one way - or the other.

355 Cont.

ORLOK
(nods)
Do the Chinese have a proverb about that?
(she smiles)
You're a nice girl.

They look at each other for a moment, Orlok's expression filled with sad affection.

356 EXT. ORLOK'S LIMOUSINE - DUSK

CAMERA PANS Orlok's limousine by as it heads away from us into the ominous, many-colored sunset that streaks the sky.

DIRECT CUT TO:

357 INT. TO EXT. BOBBY'S CAR - DUSK

It is almost dark. Bobby sits in the front seat of his car, finishing loading a couple of clips. He is eating the end of a sandwich. Outside, through the windows, we can see cars still arriving and parking, people going back and forth. We can hear the Muzak on the loudspeakers; the lights of the Drive-in are still on. The duffle bag is in the front seat with him. When he is finished, he opens door, pulls bag with him.

358 ~~EXT. BOBBY'S CAR - DUSK~~

~~Bobby slams the door shut; looks around. He locks the car.~~

359 ~~WHAT HE SEES~~

~~CAMERA PANS THE AREA: We see that it is filling up, though there is still room for many more cars; Bobby is parked in the middle of the amphitheatre. A child runs through an aisle up ahead.~~

360 ~~ON BOBBY (SIDE ANGLE)~~

~~Now he looks upward, toward the screen and CAMERA PANS OFF HIM TO THE SCREEN, and UP TOWARD THE TOP OF IT.~~

361 ON BOBBY - MED. SHOT (TRACKING)

CAMERA TRACKS ALONGSIDE Bobby as he starts away from his car and toward the screen. We are on the far side, with the cars occasionally blocking our view of Bobby. He carries the bag.

7-4-T

362 BOBBY'S POV (TRACKING)

Ahead now is the screen structure; we are at one side of it; there is a little playground ahead, with swings and children on them. CAMERA FORWARD toward the screen.

363 ON BOBBY (TRACKING)

CAMERA BACK as he moves relentlessly forward.

364 BOBBY'S POV (TRACKING)

Ahead is a small door that we see leads into the screen structure. CAMERA FORWARD toward this door.

365 ON BOBBY - MED. LONG SHOT

From a distance, we see Bobby walk up to this door, try the knob, open the door and quickly disappear from sight; the door closes behind him.

365A EXT. ORLOK'S LIMOUSINE - NIGHT

It comes over the top of Mulholland. PAN it as he heads down into the Valley below. HOLD on the lights of the Valley.

366 EXT. THE DRIVE-IN - ON THE TICKET BOOTH AREA

In a FULL SHOT we see cars driving up to the booth, people paying, getting their tickets and driving in; their headlights are on as they start in but they are extinguished after several yards into the theatre. There is a group of fans waiting for Orlok.

367 THE SAME - THE POPCORN STAND

There is a crowd here, of children and adults and teen-agers; they are ordering hot dogs and ice cream and pop-corn and candy.

368 EXT. ON KLEIG LIGHTS AND MARQUEE

A pair of huge arc lights beam into the sky by the marquee.

369 THE SAME - ON THE PLAYGROUND AREA

Children play on the swings; a couple of parents watch; one reprimands her child.

370 INT. THE PROJECTION BOOTH

THE PROJECTIONIST, a middle-aged, graying man with a little mustache, is preparing the reels of film for projection. He watches as a reel is re-wound on a machine for this purpose.

371 EXT. THE DRIVE-IN - ON THE SCREEN

The large white screen is blank. The Muzak plays through all of this.

372 THE TICKET BOOTH

A car full of people rides up.

373 ON LOUGHLIN'S CAR

He is pulling up to another booth.

374 THE RESTROOMS

A man is going in as another comes out.

375 ON A COUPLE OF CHILDREN

They run away from the popcorn booth, their hands full of candy and soda.

376 INT. TO EXT. A CAR AT THE DRIVE-IN

A woman reaches out and brings their private speaker into the car; the Muzak gets louder as she does. She attaches it to the window.

CHILD
(in back)
Is Byron Orlok here yet?

FATHER
I don't know, son. Probably.

377 INT. THE PROJECTION BOOTH - ON A PROJECTOR

The projectionist slaps on a reel of film and starts to thread it through the machine.

378 THE PLAYGROUND

A mother drags her child away from the swings, protesting; leads him toward her car.

379 ON THE DRIVE-IN SCREEN (SAME AS 371)

Still blank.

380 ON THE PLATFORM

A wooden structure.

381 ON SPOTLIGHT

In projection booth.

382 EXT. A CAR IN DRIVE-IN

CAMERA PANS as a car drives into the Drive-in and pulls into an empty space. Baby asleep in backseat.

383 INT. THE PROJECTION BOOTH

The projectionist looks at the clock on the wall.

384 ON THE CLOCK

It reads a minute before seven.

385 ON THE PROJECTIONIST

CAMERA PANS him over to the switch that controls the Muzak; he reaches for it.

386 ON A SPEAKER

A hand grasps a speaker and CAMERA PANS as it is brought through a car window into the car; the Musak cuts off.

387 ON THE PROJECTIONIST

He goes to another switch and starts to move it.

388 ON THE OUTDOOR LIGHTS

They dim out slowly.

389 ON ANOTHER SET OF OUTDOOR LIGHTS

They are dimmed out.

390 AT THE POPCORN STAND

Several people, seeing the lights out, hurry away into the theatre; a few others wait for their orders.

391 ON TICKET AREA - LONG SHOT

Cars still drive in, their lights piercing the darkness until they are snuffed out.

392 INT. TO EXT. A CAR

A little boy is jumping up and down, excitedly.

392 Cont.

BOY
It's starting! It's starting!

393 ON THE SCREEN

It is darkened now but still blank.

394 ON THE PROJECTIONIST

He is at one of the two huge projectors; he slams a reel door shut and reaches for a switch.

395 ON THE PROJECTOR

The arc light bursts on.

396 ON THE REEL OF FILM

It turns speedily.

397 ON THE MACHINERY

The film tears through the machinery. Now we hear the sound of the picture.

398 ON THE PROJECTOR WINDOW

A tiny reflection of the film is flickering on this small square window.

399 INT. TO EXT. A CAR - CLOSE ON FACES

A man, a woman and a child look up toward the screen; the light reflecting back on them.

400 INT. TO EXT. ANOTHER CAR - CLOSE SHOT

A woman fusses with her speaker, turning the sound up; it blares forth.

401 INT. TO EXT. ANOTHER CAR - CLOSE ON CHILDREN

They watch the screen, already fascinated; eating popcorn, mechanically.

402 EXT. THE DRIVE-IN SCREEN - EXTREME LONG SHOT (STUDIO)

From the extreme far end of the Drive-in, we now see the film on the screen for the first time. It is the same movie we saw in the projection room. Orlok is seen prowling about a misty graveyard. From this distance, the screen almost looks small. CAMERA FORWARD SLOWLY

N/C

402 Cont.

toward the screen and the colored shadows that flicker across it. Closer and closer (the sound is distant, heard only indirectly from the little speakers) to the screen. As we move relentlessly forward, the images begin slowly to be distorted -- becoming less and less recognizable objects, more and more just patches of different colored light. Finally the images are totally distorted and we only see a flickering, constantly shifting pattern of light. We are moving toward an unchanging dark patch in the center of the screen. We move slowly toward it, closer and closer until we realize it is a hole in the screen -- a rough hole about the size of the saucer. We continue toward it until we can almost see into it. Lights play on it. Now we see a glint of metal, and, as a white light flashes across the hole, we can make out that it is the barrel of a rifle just coming out of the small opening.

DIRECT CUT TO:

403 EXT. VALLEY STREET - NIGHT

Orlok's limousine goes by -- we PAN WITH IT.

404 INT. TO EXT. ORLOK'S LIMOUSINE - NIGHT

Orlok and Jenny sit as we last saw them. They are both looking out their windows at the lighted streets of the Valley. They sit in silence.

405 THE STREETS - ORLOK'S POV

We move along the neon-lit streets.

406 INT. LIMOUSINE (SAME AS 404)

ORLOK
(quietly)
God, this has become an ugly town.

Jenny looks out her window.

407 THROUGH THE WINDOW - JENNY'S POV

The streets look somewhat familiar for we are in Bobby's neighborhood. A police car goes by.

408 INT. THE CAR - ON ORLOK AND JENNY

They sit in silence. Jenny looks forward, past driver. A siren o.s. She looks off through her window again.

409 HER POV OF ROAD

A police car goes by in the street.

JENNY'S VOICE
Well --

410 ON JENNY AND ORLOK

She follows the o.s. car with her eyes.

JENNY
They certainly have a lot of police out here.

Orlok looks out his window, curiously.

DIRECT CUT TO:

411 EXT. THE DRIVE-IN - NIGHT

CAMERA FORWARD slowly along a row of cars, inside which we see the faces of people watching the o.s. film. We can hear the sound of Orlok's voice from the hundreds of little speakers. We pass two cars, three, four and now we slow as we come to a car, in which no heads or bodies can be seen. It is Bobby's car. We hold on it for a couple of beats.

412 INT. BEHIND THE SCREEN - NIGHT

It is dark but we can make out the beams and cross-beams of the super-structure of the inside of the giant screen. CAMERA MOVES UPWARDS until it comes to rest on Bobby Thompson, secreted mid-way up on a ledge against the inside of the screen, holding the rifle barrel in the hole he has knocked out in the screen. Light glares through the opening.

413 CLOSE ON BOBBY

He peers through the sight of the rifle.

413A
414 THROUGH THE SIGHT

PANS the Drive-In; it is dark, the light from the projection booth making it even more difficult to detect anything among the silent, stationary cars; no headlights. The sound of the film can barely be heard from here.

415 ON BOBBY

He is moving the rifle in an arc, still looking through the telescopic sight. Now, suddenly, he stops.

416 THROUGH THE SIGHT

The cross hairs are centering on a man coming from behind the raised projection booth area; he is clearly lit as he goes into a telephone booth, the top glass of which is painted.

417 ON BOBBY

He nestles the rifle-butt more firmly into his shoulder, still gazing through sight.

418 THROUGH THE SIGHT

The cross hairs are on the man as the telephone door closes, obscuring the man.

418A ON BOBBY

He hesitates, then lowers the gun slightly.

418B THROUGH THE SIGHT

PAN cross hairs down to legs and back up to where his head is behind the painted glass.

419 ON THE TELEPHONE BOOTH

We hear a gunshot almost drowned out by the shrieking sounds on the film -- and ZOOM into the glass; it shatters.

419A ON THE BOOTH (ANOTHER ANGLE)

SLOWLY PAN down to see man slumped on floor and OFF to car nearest him. There are two children and their parents absorbed by the screen action, screaming in mock fright. One of them eats popcorn one piece at a time, very slowly, his mouth open. The shrieking on the soundtrack continues.

420 EXT. THE DRIVE-IN - LONG SHOT - NIGHT

PAN IN LONG SHOT Orlok's car as it drives up toward ticket booth, passing the marquee and a kleig light shining into the sky. He pulls up to booth.

421 ON THE BOOTH (PAST ORLOK)

He is looking up as the MANAGER and Ed Loughlin come toward window; a PHOTOGRAPHER stands by with his camera, takes photo. Fans heard o.s. "It's Byron Orlok," "There he is," etc.

27-4-T

421 Cont.

MANAGER
(effusively)
Mr. Orlok! Mr. Orlok, it is certainly a great honor to have you with us.

LOUGHLIN
Hiya, folks.

ORLOK
(nods)
Ed.

ORLOK
Thank you -- where do you want us?

421 Cont.

MANAGER
Oh!
(laugh)
Well, there's a little stage in front of the screen --

LOUGHLIN
C'mon in -- we'll have a drink. It's on Marshall.

422 ON ORLOK

He smiles and shakes his head; very professional charm now.

ORLOK
Thank you -- I think we'll just wait in the car --

423 THE SCENE

The Manager nods his head.

MANAGER
Ah, when would you like us to interrupt the film?

LOUGHLIN
I'll show you.

ORLOK
(smile)
Can you not interrupt it at all?

MANAGER
(laughs)
We're just waiting for Mr. Larkin --

ORLOK
Sam hasn't arrived yet, has he, Ed?

LOUGHLIN
Nope.

ORLOK
Well, we'll go up and watch.

423 Cont.

MANAGER
All right --
(to Henry)
Stay on your right once you're in -- and go all the way to the front -- up by the screen.

ORLOK
Thank you very much -- all right, Henry.

The car starts forward.

424 EXT. ORLOK'S LIMOUSINE - NIGHT

PAN IT into Drive-In. Fans watch anxiously.

425 INT. BEHIND THE SCREEN - THROUGH THE SIGHT - NIGHT

The cross hairs center on Orlok's car as it comes into the Drive-in and toward CAMERA -- its headlights the only ones lit. The sight PANS with the limousine for a couple of seconds and then the lights are extinguished. Darkness again.

426 ON BOBBY

Orlok's voice can be heard on the soundtrack. Bobby is looking through the sight, moving the rifle in a slow, steady arc. His mouth is open slightly and he breaths normally.

427 THROUGH THE SIGHTS

CAMERA PANS the darkened theatre and then passes a car with its light on inside. PAN by it a foot, then WHIP BACK to this. Inside sits a man (behind the wheel) and a woman on the far side of the front seat; between them is a child of five years or so. The man is leaning down toward the floor, adjusting something; the child is looking up at the movie and the mother glances from the film to her husband. Cross hairs center on the woman.

428 ON BOBBY

He steadies the rifle, takes a breath, holds it.

429 ON THE SCREEN

The film continues.

430 ON THE CAR

The woman and child watch the film, the man is just straightening up; there is a noise o.s. that sounds like a gunshot and we ZOOM in on the woman as she cries out and grabs her shoulder; the glass of the windshield has shattered around a small hole.

431 FULL SHOT OF THE CAR (SIDE ANGLE)

The man has looked up at his wife and calls out to her as we hear another report and ZOOM in on the man as another hole breaks through the windshield.

432 ON THE WOMAN (FROM OUTSIDE)

The sound of the movie continues o.s. The woman screams and pulls her child to her, ducking down as she does.

433 THROUGH THE SIGHT

The cross hairs are on the man as he painfully moves to dash and flicks out the light inside the car. Darkness within.

434 ON BOBBY

He lets out his breath and watches closely through the sight.

435 ON THE CAR (ANOTHER ANGLE)

The man starts to open the door of his car to get help. The opening of the door, however, turns on the light in the car again.

WOMAN
The light!
(pulls child down with her)

436 ON THE MAN (FULL SHOT)

He can be seen through the raised window of his door as he tries to move back in again. A shot. We ZOOM in on him as the window shatters.

437 ON THE MAN (LOW ANGLE)

He falls to the ground; his wife is screaming o.s.

438 ON THE CAR

She is lying prone on the front seat, her child under her, crying. She is reaching for the open door. There is loud noise on the o.s. soundtrack.

439 ON THE NEXT CAR

There is a middle-aged couple in this car with an older woman in the back seat. They have noticed the commotion in their neighbor's car. The woman starts to open her door and the man opens his. Their lights flash on inside the car.

440 THROUGH THE SIGHT

The light catches the attention and we WHIP to the next car.

441 ON THIS CAR

A shot rings out and we ZOOM in on the woman's window; it breaks, but she is not very far out and leans back, quickly closing the door again.

442 ON THE MAN FROM THE SECOND CAR

We ZOOM in on him and the shot (with a loud noise) hits the car door. The man has dropped from sight behind the door. Movie sound continues o.s.

443 ON THIS MAN

He is on the ground and quickly shoves the door closed.

MAN
Stay in there! Keep down!

He looks around him, desperately.

444 THE NEXT CAR (FROM HIS POV) (LOW ANGLE)

There is a young couple in a fast embrace in the next car.

445 ON THE MAN

He looks around him and finds a discarded popcorn container. He throws it at the window of the lovers' car.

446 ON THE LOVERS' CAR

The popcorn container hits against the window, startling them out of their embrace; they look around. The GIRL looks outside, and starts to open her door.

447 THROUGH THE SIGHT

We can see the light in the lovers' car come on; the cross hairs move to this car quickly.

448 ON THE LOVERS' CAR

We ZOOM in as a report is heard faintly over the o.s. soundtrack and the glass breaks. The girl and BOY jump with fright.

449 ON THE MAN (ON GROUND)

He pushes the door with his hand.

MAN
Keep your door shut! Somebody's shooting!

450 ON THE LOVERS' CAR

The door closes as another shot rings out and we ZOOM to ground next to the car; the bullet kicks up dirt, digging a hole in the ground.

451 ON THE MAN (ON GROUND)

Calling up to the lovers' car.

MAN
Open the window -- the window!

452 ON THE LOVERS' CAR

Hesitantly, the girl starts to roll down the window, both of them keeping their heads down.

453 ON ANOTHER CAR (PAST THE LOVERS')

We see the people here watching the o.s. film, unaware of anything irregular.

454 ON THE SCREEN

The film continues; Orlok haunts the castle. Bats shriek on the soundtrack.

455 INT. ORLOK'S LIMOUSINE - NIGHT

ORLOK. Jenny and Henry are watching the film. They do not have a speaker.

ORLOK
Even worse without sound --
(he looks at o.s. audience)

456 THE DRIVE-IN AUDIENCE - ORLOK'S POV — mustard —

The darkened audience seems calm and absorbed in the film.

457 ON ORLOK

He looks back toward the screen.

ORLOK
Peculiar not being able to hear any reactions, isn't it?

458 ON FIRST MAN SHOT

He is trying to crawl toward concession stand; gasps, lies there.

459 ON THE SCREEN

The film continues.

clip

460 ON THE PROJECTOR'S WHEELS

The film tears through the machine at a fast pace. A little bell rings three times o.s.

461 ON THE TOP REEL

It is almost run out.

462 ON THE PROJECTIONIST

He comes around between the two projectors and stands by a switch next to the second projector.

463 ON THE SECOND PROJECTOR (PAST PROJECTIONIST)

We can see there is a full reel ready to go through this machine, which has yet to be put in motion.

464 ON THE SCREEN

The film continues.

clip

465 ON THE ALMOST EMPTY REEL

It is spinning fast, about empty.

466 THROUGH THE SIGHT

Bobby is panning the area and now we see the projection booth with the arc light shining toward us; suddenly the light from the other projector comes on, and, a second later, the first is extinguished.

467 ON BOBBY

He moves the rifle up slightly, still looking through the sight.

468 THROUGH THE SIGHT

We can see the projectionist removing the used reel from the machine.

469 ON BOBBY

He moves the rifle with the projectionist; takes a breath.

470 ON THE PROJECTIONIST (LONG SHOT)

Through the little windows, we see the projectionist moving from the first machine over toward the rewind bench. As he passes the third window we ZOOM in on him and the window smashes as we hear the report; the man cries out, the reel of film flying from his hand.

471 INT. THE PROJECTION BOOTH - NIGHT

We are CLOSE on the projectionist's hand as it slides down wall and around the sound control; we see the volume move from 6 on the dial to 12. There is a loud thud o.s. and then only the loud noise of the o.s. soundtrack.

472 Omitted.

473 INT. A CAR SPEAKER

The sound blares forth. A hand comes in and grasps it.

474 INT. ANOTHER CAR

A woman is grimacing as the sound blares in her ear; she adjusts the volume, looking at her husband, who is eating an ice cream bar.

HUSBAND
Somebody's drunk.

475 INT. ORLOK'S LIMOUSINE - NIGHT

We are SHOOTING PAST Henry. Orlok looks away from screen.

~~476 THE PLATFORM - ORLOK'S POV~~

~~We see the wooden structure through window.~~

477 INT. THE LIMOUSINE

Orlok looks at Jenny.

~~ORLOK~~
~~Is that the stage?~~
~~JENNY~~
~~(looks)~~
~~Must be.~~

478 ON THE LOVERS' CAR

We are on the boy; he has rolled down the window and we see him reach his arm out gingerly, a container of soda pop in his hand.

THE GIRL
(behind him)
Careful!

He throws the contents of the soda at the car next door.

479 ON CAR NEXT DOOR

It is a new Plymouth. The orange soda splashes all over the window, which is just partially open. The COUPLE inside look over at CAMERA with annoyance.

THE BOY'S VOICE
Roll your window down!

480 ON THE BOY

He is gesturing to them, wildly.

480 Cont.

THE BOY
Quick! There's a sniper in here!

481 ON A NEARBY CAR

The lights go on and we ZOOM in on the car as the glass shatters.

482 THE SAME CAR (ANOTHER ANGLE)

The light inside goes off.

483 ON A WOMAN (INSIDE A CAR)

She is hysterical. We hear gunshots o.s.

484 ON THE SCREEN

The film continues.

485 ON THE PROJECTOR

The film goes through the machine.

486 ON A MAN (THROUGH CAR WINDOW)

The man is yelling across to his neighbor.

MAN
There's a sniper here!

487 ON ANOTHER CAR

The people are rolling down their windows.

MAN IN CAR
What? I can't hear you.
(around to wife)
Turn that down, Emily!
(back around)
What!?

488 ON ANOTHER CAR - CLOSE SHOT

He is gesturing.

MAN
Shooting! Somebody's shooting!
A sniper!

489 ON ANOTHER CAR

It starts up to leave.

490 CLOSE ON BOBBY'S RIFLE

We see his hand jam another clip into the rifle. Soundtrack continues o.s.

491 ON THE DRIVE-IN AUDIENCE (A SMALL AREA)

Now we see some headlights come on, and cars starting up.

492 ON BOBBY

He is putting the rifle back into the hole, already peering through the sights.

493 THROUGH THE SIGHT

We see the headlights that are on; cars starting to back up. Cross hairs center on the drivers of those cars, who can be seen, but not distinctly. The gun fires loudly. Again.

494 ON THE CARS

We are on one of the cars with its headlights on. We ZOOM in on the car as a shot is heard and glass shatters.

495 CLOSE ON A MAN

He screams through his window as we hear another distant shot o.s.

MAN
Turn out those headlights!

496 ON ANOTHER CAR

We ZOOM in on another car as a shot is heard; a woman screams.

497 ON ANOTHER WOMAN

She is screaming loudly.

498 ON A CHILD

The child is crying and shouting. We PAN off the child to reveal his father slumped back over his seat, his eyes

498 Cont.

staring. The light in the car is on. Another shot is heard and glass shatters in the car. The child's crying stops.

499 ON THE DRIVE-IN AUDIENCE

Headlights go off; cars are seen backing up.

500 ON THE REAR OF A CAR

It backs up and smashes into the front of the car behind it.

501 ON THE SCREEN

The film continues.

501A CLOSE ON CAR HORN

Hand comes in and blows the horn loudly.

501B ON MANAGER

He looks up at o.s. sounds of horns.

MANAGER
(shakes head)
Those damn kids again!

502 ON A FAMILY IN ANOTHER CAR

They look o.s. at the sound of cars starting and pulling out. Soundtrack continues loudly from speakers.

503 TICKET AREA

Car drives out. Cashier and Ticket Boy watch, puzzled.

MAN IN CAR
There's someone shooting in there!
(he starts to back his car out)

504 ON THE SCREEN

The film continues.

505 ON AN AUTO'S STARTER

A hand comes in and turns the key in the ignition. The car roars on.

506 ON A WOMAN

She is crying.

WOMAN
Let's get out of here!

507 ON THE PROJECTOR

Film continues rapidly through the machine; sound is loud o.s.

508 INT. ORLOK'S LIMOUSINE - NIGHT

Orlok turns toward the audience, as do Jenny and Henry; there is the sound of distant commotion.

509 THE DRIVE-IN - ORLOK'S POV

Orlok's car is actually at a little distance from the rest of the viewers; all that appears to be happening from this POV is that several cars are leaving, one or two headlights going on and then off.

2nd unit - unslated

ORLOK'S VOICE
Well --

510 ON ORLOK

He looks at Jenny, with a sardonic expression.

ORLOK
-- they seem to be loving it!

511 EXT. THE DRIVE-IN - NIGHT

CAMERA PANS Sam Michael's car as it comes up to the ticket booth. He is looking out with a puzzled expresion.

TB - Sam

512 *WHAT HE SEES (TRAVELING SHOT)*

Moving in the opposite direction, a half block away, we see several cars exiting the Drive-In, speedily.

[general takes all 2nd unit unslated.]

513 CLOSE ON SAM

He pulls up to ticket booth and stops, looking up at Ticket Boy.

SAM
(nodding in that direction)
What's going on?

TB - Sam

514 ON THE BOY

He looks unnerved.

TICKET BOY
I don't know. And we can't find the Manager!

TB Sam

A car horn blows o.s. He looks in its direction.

515 ON KIP LARKIN'S CAR

It is directly behind Sam now; he honks again and sticks his head out to yell at Sam.

516 THE TWO CARS - A WIDER ANGLE

Sam leans his head out and looks back at Larkin.

LARKIN
Hiya, C.B. What's the word?

TB Sam

SAM
I don't know!
(turns to Cashier)
Is Mr. Orlok here yet?

517 THE TICKET BOOTH AND SAM (CLOSER ANGLE)

The boy nods.

TICKET BOY
Yes -- yes, he's way down near the screen.

TB

Sam

SAM
Which side?

TICKET BOY
On the right.

Sam starts his car forward. CAMERA PANS him as he goes in.

517A Sam drives out.

518 CLOSE ON THE CASHIER

TB

We see the Ticket Boy watching her worriedly as he picks up the interhouse phone and presses a button.

519 INT. THE PROJECTION BOOTH - ON THE HOUSE PHONE

It buzzes loudly, insistently, several times. PAN off to fallen reel on floor. (Phone is marked "House Phone" or equivalent.)

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520 ON THE REEL OF FILM

The reel is still half full; it turns steadily.

521 ON THE SCREEN dip

The film continues; the sounds of horns can be heard o.s.

522 ON BOBBY

He is peering through the sight and he fires; the gun clicks. He pulls it angrily out of the hole and pulls out the used-up clip. He goes to load a new one.

523 ON HIS AMMUNITION

It is stacked next to Bobby's arm and as he moves it abruptly, it knocks a lot of the ammunition off the ledge.

524 ON BOBBY

He sees it as it goes and tries to grab it; but his body knocks more of it off. He manages to hold a couple of boxes. We hear the rest fall below. He grimaces and peers over the edge.

525 WHAT HE SEES

Darkness below.

526 ON BOBBY (ANOTHER ANGLE)

He grits teeth furiously, loads a clip and jams the rest into his bag. Now he slowly starts to descend from his perch; the bag makes it difficult to go. He drops the bag; it crashes to the ground. He almost falls.

527 ON THE SCREEN

The film continues.

528 THE POPCORN STAND - ON THE MANAGER

CAMERA BACK with the Manager as he runs up, ducking low, yelling as he comes. There are several people already there, all talking at once.

MANAGER
What's going on!!?
(out of breath)
What's going on?

POPCORN VENDOR
(a young man)
Don't know! People say there's a sniper out there someplace!

MANAGER
Go on up to the booth! Tell Bill to stop the film!

528 Cont.

The young man dashes out from behind the counter.

529 ON A PAIR OF CARS

They are trying to get out the entrance, and thus blocking the way. CAMERA PANS off them onto Sam's car. Honking and noises o.s.

530 CLOSE ON SAM

He is honking, angrily. Looks behind him.

531 WHAT HE SEES

Larkin is immediately behind him; he too is honking; the girl, Chris, sits beside him.

532 ON SAM

He opens the door to his car and gets out.

533 ON THE POPCORN VENDOR

CAMERA BACK with him as he bounds into the projection booth. He comes to a sudden stop and CAMERA MOVES into CLOSEUP of him as he looks down at dead projectionist.

534 ON THE SCREEN

The film continues.

535 ON BOBBY

He is mid-way down the scaffolding, working his way down.

536 ON THE VENDOR

He moves to the projector and looks at it, worriedly.

537 ON THE PROJECTOR

Film continues through the machine.

538 ON THE VENDOR

He clearly doesn't know what to do with it, tentatively reaches for a switch, then stops and turns around to a far panel.

-4-F

539 ON THIS SWITCH

It reads: Outdoor Lights. A hand comes into frame.

540 ON THE HUGE OUTDOOR LIGHTS

They dim on.

541 ON A MAN OUTSIDE HIS CAR

He looks up as the lights come on.

MAN
(screaming)
TURN THOSE LIGHTS OFF!!

542 ON ANOTHER PAIR OF LIGHTS

They dim on.

543 AT THE POPCORN BOOTH

Past the booth, we see people yelling; we hear: "Turn off the lights" -- "Turn the lights off!" The Manager runs around toward the booth.

544 ON THE VENDOR

He is coming out of the booth.

545 ON THE MANAGER

As he runs up.

MANAGER
Turn those lights off! Why doesn't Bill --

546 ON THE VENDOR

He stops on steps and starts back up.

VENDOR
Bill's been SHOT! He's not moving!

547 ON THE MANAGER

He has stopped, aghast.

MANAGER
My God, then it's *true!*

547 Cont.

MANAGER (Cont.)
(running away)
Turn off the lights! I'm calling the police! Get Orlok out of there!

548 ON THE SCREEN

The movie continues.

549 ON BOBBY

He is down off the scaffolding and looking around on the ground for his ammunition; he strikes a match.

550 ON THE OUTDOOR LIGHTS

They are dimmed off.

550A ON MANAGER

He runs to telephone booth and opens door.

550B INT. TELEPHONE BOOTH

Manager finds blood everywhere, and receiver smashed in two. He gasps and exits quickly.

551 ON ORLOK'S LIMOUSINE

Henry is standing outside and Jenny is coming around the car as Orlok gets out. CAMERA MOVES IN to hold them in a TIGHTER SHOT.

552 ON SAM (TRAVELING)

He is making his way through the honking and jammed up cars, looking around as he goes. CAMERA MOVES with him.

553 ON THE TICKET BOOTH

The Manager runs up and raps on the door.

MANAGER
It's me -- open up!

554 ON THE PROJECTOR

Film goes through the machine.

555 ON THE SCREEN

The film continues.

556 ON LOUGHLIN

He is looking for Orlok, frantically.

557 ON THE TRUNK OF A CAR

It swings open and a hand reaches into it and picks up something. CAMERA PANS back with the object; it is a pistol and we see a MAN holding it and starting to close the trunk again.

MAN
(to someone o.s.)
Here! I got one!

558 ON BOBBY (PAST HIM)

The faint light of a match reveals his ammunition. It is out of his reach. He tries to get it anyway. But he can't. He strains desperately. The light goes out. He lights another match and strains for the bullets. He gets one or two. For the first time, he begins to panic.

558A ON THE SCREEN

Orlok walks down long staircase.

559 ON ORLOK AND JENNY

They are moving away from their car, looking around; Orlok walks with a cane. Now he stops, looks o.s.

560 WHAT HE SEES

From a distance, we see the screen door open and Bobby leap out; he runs toward the little stage that has been built there. He is carrying his rifle, and the duffle bag.

561 CLOSE ON ORLOK

He quickly turns to Jenny.

ORLOK
That man has a rifle!

562 ON THE MAN WITH A PISTOL

He runs among the cars, followed by three or four others.

563 ON THE SCREEN

The movie continues.

564 ON BOBBY

He peers through his sight, and fires.

4-T

565 ON MAN WITH PISTOL

He stops, having heard the shot.

MAN
Over there.

566 THROUGH THE SIGHT

We PAN the area; it is almost a blur; the rifle fires once; then again.

567 ON ORLOK AND JENNY

They are moving back toward the car. A shot rings out and we ZOOM into Jenny as she ~~falls~~, hit in her shoulder -- Orlok holds her.

ORLOK
Jenny!

Henry runs up and helps him with her.

ORLOK
My God! Jenny!

568 ON THE SCREEN

The film continues.

569 ON SAM

Sam

He is running now.

570 ON POLICE CARS

They pull up at Drive-In entrance; men jump from cars.

571 ON BOBBY

He fires twice more and then there is a click; he quickly starts to eject the spent clip.

572 ON THE MAN WITH PISTOL

Stops by a car with a side searchlight. He yells to the people cowering inside.

MAN WITH PISTOL
Turn this on!

The light flares on, and the man points it toward the platform.

N/C

573 ON BOBBY

He is just raising his head as the light hits him.

574 HIS POV OF LIGHT

It glares in his eyes.

VOICE
There he is!

A shot rings out.

575 ON BOBBY

He rubs his eyes.

576 ON ORLOK - CLOSE SHOT (TRACKING)

He helps Henry back to the car with Jenny, his face angry and concerned. He turns as he hears another shot. He straightens and starts forward furiously.

ORLOK
Take care of her.

HENRY
(behind him; with Jenny)
Mr. Orlok!

CAMERA BACK with Orlok as he starts forward toward the screen.

577 ON THE SCREEN clip

Orlok is on the screen too, in a crypt.

578 ON SAM Sam

He is running from car to car, some of them moving.

579 ON LOUGHLIN Loughlin

He is standing looking about, feverishly.

580 ON POLICE

They run forward.

581 ON BOBBY

Lights are flashing by his head. He takes a clip from his rifle and pulls several others out of his pocket.

582 ON HIS HAND

He shuffles through the bullets feverishly; none of them are for his rifle.

583 ON BOBBY

He throws the rifle down angrily and pulls a pistol from his depleted bag, looks up into audience.

584 THE DRIVE-IN - PAST BOBBY

Car headlights are being turned on and now he shoots at them; one crashes out. Another shot rings out. He ducks.

585 ON ORLOK

CAMERA BACK in front of him, his face set, his eyes filled with rage.

586 ORLOK'S POV (TRAVELING)

CAMERA FORWARD toward where Bobby is hiding. We see Bobby's hand reaching up and shooting.

587 ON SAM

He runs up to Henry, who is looking after Jenny, bandaging her.

SAM
Henry, what's -- ? Jenny!

JENNY
I'm all right, Sam -- Byron --
(her voice fails)

CAMERA MOVES INTO A CLOSE SHOT OF SAM as he looks in the direction Henry has indicated.

SAM
~~My God! -- BYRON!~~

588 ON THE MAN WITH PISTOL

He is aiming at Bobby.

ANOTHER MAN
(with him)
Watch out! There's someone going up there!

593 Cont.

MAN WITH PISTOL

My God!

(lowers his arm)

589 ON BOBBY

R589 - refuse: 591, 593, 595, 599, 601

He is looking up over the structure. Now he looks upward wildly.

590 THE SCREEN - HIS POV reshot miniature

On the screen, Orlok is walking, as though toward him.

591 ON BOBBY

He looks back and we see him flinch.

592 WHAT HE SEES

From BOBBY'S POV, we now see Orlok coming toward him. He is perhaps fifty feet away.

593 ON BOBBY

He looks up at the screen.

594 ON THE SCREEN - HIS POV reshot miniature

Orlok is coming toward him.

595 ON BOBBY

He looks back at Orlok in the drive-in, terrified.

596 ON ORLOK - BOBBY'S POV

He is coming toward him.

597 BOBBY - ORLOK'S POV

Bobby fires at CAMERA.

598 ON ORLOK

He is not hit -- he barely hesitates.

599 ON BOBBY

He looks up at the screen.

600 ON THE SCREEN - BOBBY'S POV

Orlok is coming toward him.

601 ON BOBBY

He fires at the screen in a d-ze, and then swings around.

602 ON THE SPOTLIGHT

It is turned on.

603 ON BOBBY

The light blinds him; he fires twice. Sirens are heard o.s. throughout the rest.

604 ON ORLOK

He is hit and falters; he touches his forehead; blood comes from a long, narrow flesh wound; he goes on.

605 ON BOBBY

He fires again but the pistol only clicks. He goes for bag and looks up at Orlok again.

606 ON ORLOK - BOBBY'S POV

He is almost up to him.

607 ON THE PROJECTOR

The last of the reel runs through the machine.

608 ON THE SCREEN

It goes blinding white.

609 ON BOBBY

He swings up with a luger, looks up.

610 ON ORLOK - BOBBY'S POV

Orlok comes right up to CAMERA, his cane coming back in a swing.

610A ON GUN IN HAND

Cane hits it, gun flies off.

610B ON GUN

It lands and fires. insert - slated - dub shot

610C ON SAM Sam

Running forward through crowd.

610D SAM'S POV Sam

TRACK toward wing behind which Orlok and Bobby are hidden.

610E ON BOBBY

He backs into corner.

611 ON ORLOK AND BOBBY

Orlok swings hard with his open hand -- across Bobby's face -- once -- then back again.

612 ON BOBBY

Orlok's hand smacks him for a third time and he sinks to the ground.

BOBBY
No! No!

613 ON ORLOK

He is shaking with fury, staring down at the figure beneath him.

614 ON SAM

He is already running toward the screen.

615 ON THE MAN WITH PISTOL AND HIS GROUP

They rush forward.

616 ON OTHER PEOPLE

They start forward tentatively.

617 ON POLICE

They rush forward; reporters and photographers among them.

618 ON BOBBY

He is cowering in the corner, his hands shielding his eyes. Policemen grab him.

618A ON BOBBY

BOBBY
No.

619 ON ORLOK

He is looking down at him still. People are crowding around. Orlok's look of horror and rage slowly turns now to contempt. He continues staring down at him, breathing heavily. Photographers take pictures.

VOICES
My God, it's just a kid!

POLICEMAN'S VOICE
You all right, Mr. Orlok?

VOICES
Who is it?
Is he dead?
Who's that?

Cont.

619 Cont.

VOICES (Cont.)
It's just a kid!
Isn't that Byron Orlok!?
Look, it's Byron Orlok!

620 ON SAM

He runs up forcing his way through crowd, puts his hands on Orlok's shoulders. (O.C.)

SAM
Byron, you all right!?

621 ON ORLOK

He is still staring down. He seems to not be aware of the voices around him, or of Sammy.

622 ON BOBBY - ORLOK'S POV

He is hiding his eyes, as police search him.

623 ON ORLOK

He is looking at Bobby.

ORLOK
(very quietly)
Is that what I was afraid of?

CAMERA BACK to include Sam. He is looking at Orlok worriedly. Now he takes out his handkerchief and wipes the blood from Orlok's wound. Orlok looks up at him slowly and then back down, notices the flower in his lapel, and looks up quickly.

ORLOK
Jenny!

SAM
She's okay.
(leading him away)
Come on.

They walk away from CAMERA into the crowd. Sam clears the way, helping Orlok along.

624 ON BOBBY

CAMERA BACK to include policemen as they help him along; he is handcuffed.

624 Cont.

BOBBY
(quietly)
I hardly ever missed, did I?

They lead him away through the crowd, which the police are breaking up. The place is filled with voices.

625 LONG SHOT - THE LIMOUSINE

Jenny is in the back seat, an improvised bandage wrapped around her shoulder; she is crying as Orlok and Sam come up to the car. Henry goes to help. Orlok embraces her. We cannot hear what they are saying. She cries. He turns her over to Sam, who gets in beside her.

Now we see Kip Larkin and his girl running up to the limousine. He is gesturing wildly, but we cannot hear him over the noise.

Ambulance and police sirens are heard. Other people are rushing over to Orlok's limousine. It is slowly being obscured by people. The noise is terrific. Loughlin runs toward the car. Henry is getting into the driver's seat. A photographer takes pictures.

626 EXT. THE DRIVE-IN - HIGH ANGLE - NIGHT

Police are breaking things up, leading Bobby away; ambulance can be seen arriving; the outdoor lights are being turned on. There is general confusion. The noise is not so loud from here. The Klieg lights still beam into the sky. Cars are leaving, the jams are being untangled. We see Orlok's limousine moving away through the crowds.

SLOW DISSOLVE TO:

627 EXT. THE DRIVE-IN - HIGH ANGLE - DAY

We are SHOOTING FROM approximately the same angle as before, only now it is bright daylight and the scene has changed. The drive-in is totally deserted; nothing moves. There are no cars in the audience -- save one. There where he parked it, toward the middle of the amphitheatre, is Bobby Thompson's white convertible.

FADE OUT